





University of Mysore

ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL  
DEPARTMENT

FOR THE YEAR 1940



MYSORE:

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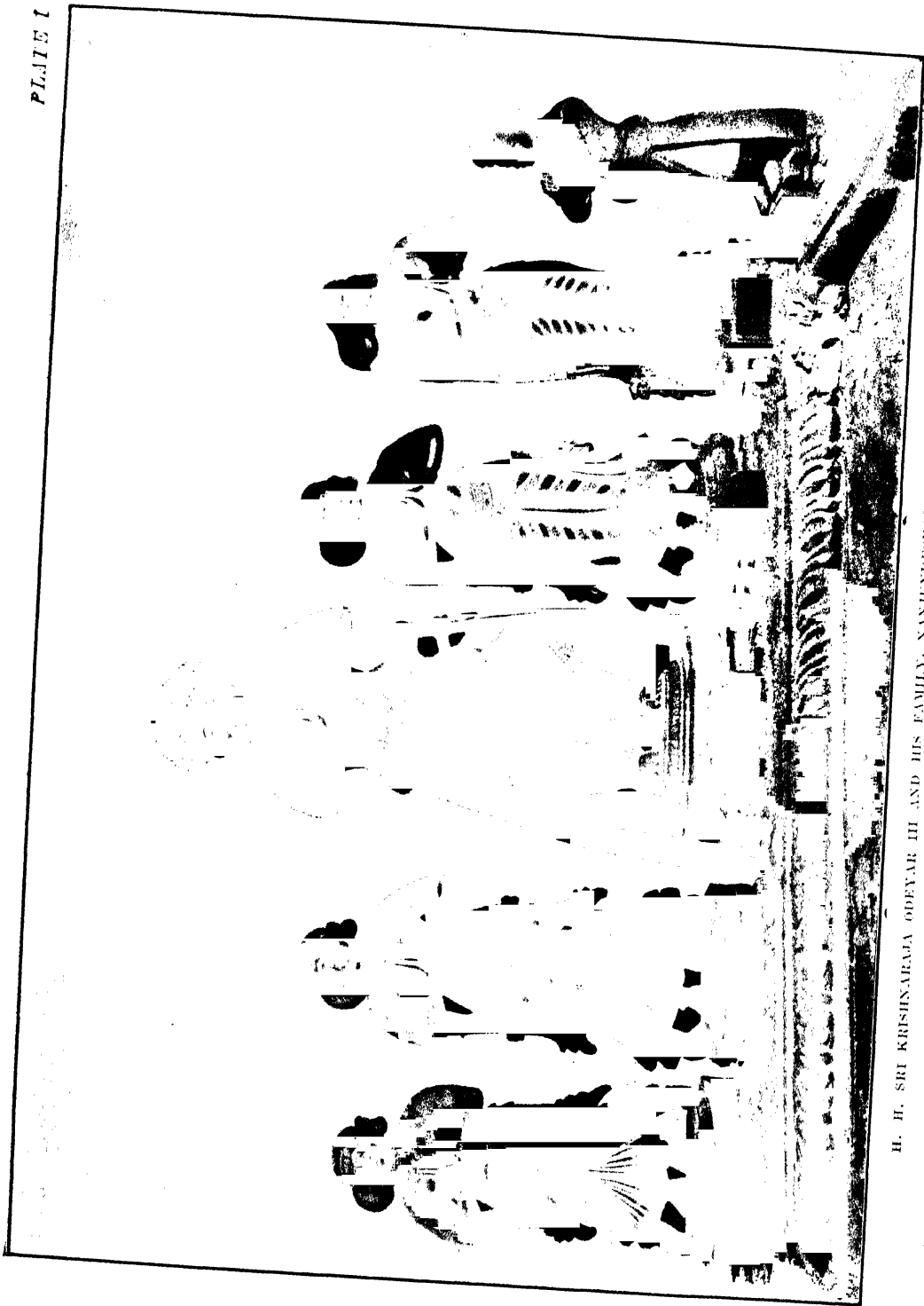
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H. H. SRI KRISHNARAJA ODEYAR III AND HIS FAMILY, NANTUESVARA TEMPLE, NAMANGUD (p. 26).  
*Mysore Archaeological Survey.*

# ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR 1939-40.

## PART I—ADMINISTRATIVE.

Dr. M. H. Krishna continued to be the Director of Archæology in addition to his full-time professorial duties at the University. The scales of pay of several officials were revised with effect from 1st July 1939. The post of copyist was abolished and that of Junior Technical Assistant newly sanctioned Mr. B. Venkoba Rao, B.A., Architectural Assistant, went on combined leave preparatory to retirement from the 1st July 1939 and retired from service with effect from 10th October 1939. The post of the Architectural Assistant has remained vacant since then. Proposals to fill up the post are now with Government. Mr. R. Rama Rao, B.A., Assistant to the Director, went on a month's privilege leave from 19th April 1940. Mr. L. Narasimhaachar, M.A., Junior Technical Assistant, was placed in charge of the duties of the Assistant to the Director in addition to his own duties during this period.

During the early part of July, the Director-General of Archæology in India paid a visit to the State, inspected several monuments and ancient sites and made several proposals for improving the department. These are with Government and certain items of work have already been taken on hand. The ancient sites of Chandravalli and Brahmagiri were surveyed jointly by the Director-General and the Director of Archæological Researches and in accordance with the suggestions of the Director-General, some of the prospective spots were marked for trial excavations. The results of digging have been beyond expectations and it is now hoped that further excavations in the selected areas on scientific lines would be most fruitful so far as the early history of Mysore is concerned. A brief report on the Excavation work done during the year is included in Part IV of the Report.

For the purpose of collecting inscriptions and information about architecture and also for inspecting the ancient monuments for conservation purposes, the Director toured in parts of Mysore, Hassan, Chitaldrug and Shimoga Districts. The Assistant to the Director toured in parts of Mysore, Hassan, Kadur and Tumkur Districts for collecting and copying inscriptions.

Among the ancient sites and monuments studied during the year were those at Varuṇa, Bangalore, Gaṅgavāḍi, Māchalaghaṭṭa, Bēchirāk Hosūr, Śrīrāmanhaḷḷi, Bōgāvi, Nāgamaṅgala, Dodḷetka, Muḍigere, Araṇi, Beḷlūr, Daḍaga, Keḷagere, Grāma, Hōdigere and Naṅjangūd. Varuṇa appears to have been an important Jaina settlement of the Gaṅga period. The Jain images discovered on and in the immediate vicinity of the site of the ruined basti are good works of art, though it is possible that they may belong to a period much later than Śrīpuruṣa Gaṅga whose inscriptions have been discovered in the village. But perhaps a very interesting structure at the place is the Mahaliṅgēśvara temple which belongs to about the 10th century A. D. It has some good carving work, though built of granite. Most of the monuments inspected in the Nāgamaṅgala Taluk belong to the Hoysaḷa and later periods. The Mallēśvara temple at Māchalaghaṭṭa has some good ceiling work. Bōgāvi appears to have been an important Jaina agrahāra town during the twelfth century A. D. Daḍaga too seems to be a place of considerable antiquity. The Yōgā-Narasimha temple in the place contains pillars resembling those at the Nonabēśvara temple at Nonavinakere. At Keḷagere was discovered a pillar similar to the 'Gāruḍa pillar' at Agrahāra Bāchaḷḷi with three faces of its base covered with inscriptions. This place also seems to have been an important Jaina settlement during the twelfth century. The tomb of Shāji, father of the famous Śivaji, at Hōdigere, is another important discovery during the year. Measures are being taken to conserve the monument.

With the co-operation of the Department of Public Works and the Bēlūr and Halebīḍ Temples' Renovation Committee, the renovation work at Bēlūr and Halebīḍ was continued during the year.

### Conservation.

Proposals for further work at Bēlūr are now being worked out and are in the course of submission to Government. A committee has also been proposed to study the present state of the Gōmaṭēśvara colossus at Śravaṇa-belgoḷa with a view to counteract the disintegration of the monument. Opinions from experts have been called for and the Archæological Chemist with the Government of India has kindly sent in his analysis of the stone out of which the image is carved. It is hoped that some preliminary remedial measures would be taken at present in the matter of conserving the statue. As usual, several estimates were received for repairs to the ancient monuments in the State and were countersigned after scrutiny. Periodical reports in connection with the tour notes of the Dewan were submitted. Among the estimates scrutinised and countersigned, those pertaining to the following monuments may be mentioned :—

1. Lakṣmī-Narasimha Temple, Bhadrāvati.
2. Trikūṭēśvara Temple, Gorūr.
3. Śrīkaṇṭhēśvara Temple, Naṅjangūd.
4. Siddhēśvara Temple, Maḷali.
5. Kōlāramma Temple, Kōlār.

6. Sōmēśvara Temple, Kōlār.
7. Mokbara, Kōlār.
- 8. Gaṇḍabhṛuṇḍa Pillar at Belgāvi.
9. Raṅganātha Temple at Raṅgasthala.

Proposals regarding the reclassification of the ancient monuments in the State are now before Government.

About fifty inscriptions were collected during the year. The majority of them have been edited in Part VII of the Report under the Director's guidance by Mr. R. Rama Rao assisted by the Pandits. Of these, a record on the pedestal of a stone image

#### Epigraphy.

of Chaudēśvari in a ruined temple at Lakkunda, Bēlūr Taluk, belongs to the eighth century and states that the image is of Vāsantikādēvī and was consecrated by one Mallidēva of Nakkunda. The image has four hands, holding sword, bowl, trident and drum, which are the attributes of a Śaiva goddess. The tradition, however, regarding the Hoysalas would make Vāsantikā a Jain goddess. The central figure in the Vāsantikā temple at Angaḍi is that of Vaishṇavī (M.A.R., 1936, p. 17). A bronze tripod was found in the Kēśava temple at Bēlūr and belongs to the Hoysala times as testified to by an inscription in Kannada characters of the 13th century which states that Kumāra Lakshmīdhara got this made for the God Vijaya-Nārāyaṇa at Beḷuhūr. This Kumāra Lakshmīdhara was a general under the Hoysala king Ballāḷa II (1173-1220), and he immolated himself at the death of his master.

A stone inscription at Hora Maraḷi in the Mysore Taluk refers to the grant of a village to a Brahmin named Nañjaṇṇa Vāranāsi by Prince Kaṇṭhīrava Mahīpāla during the reign of his father Dēvarāja Oḍeyar, King of Mysore. Dēvarāja Oḍeyar ruled from 1659 to 1672 and had two sons, the elder being the famous Chikka Dēvarāja Oḍeyar who succeeded him and the younger being Kaṇṭhīrava Oḍeyar of the present grant. Tradition says that Chikka Dēvarāja Oḍeyar was for some time in exile at Hangaḷa. There are a few grants made by the younger brother Kaṇṭhīrava.

Two inscriptions on the *muḍis* or jewelled crowns of Mēlukōte Chellapiḷḷesvāmi and Nañjanguḍ Śrikanṭhēśvarasvāmi and one on the golden belt of the former preserved in the Palace, were deciphered and are published in the Report with the kind permission of the Palace authorities.

More than two hundred coins of the Śātavāhana period collected at the Chandravaḷḷi excavations are being studied in detail at

#### Numismatics.

the office for publication in a subsequent report. A note prepared on the Pallava, Chēra and Kadaṇba coins in the possession of the department is published in Part V of the Report for the year.

About thirty-two palm-leaf manuscripts were received from a private gentleman of Kōlār. These are now being examined at the office.

#### Manuscripts.

They are of varied interest and deal with architecture, sculpture, dancing and the like. But they are mostly incomplete and cannot be reviewed without the help of other copies.

More than two hundred antiquities from Mohenjodaro were acquired for the Office Museum and twenty plaster of Paris casts of Mohenjodaro seals were also got prepared through the generosity of the Director-General of Archæology in India. Over eighty new books have been added to the Office Library.

#### **Museum and library.**

In connection with the Tenth Session of the All-India Oriental Conference held at Tirupati during the Easter Holidays, the department sent a representative collection of photographs, etc., to illustrate the history of art and architecture in Mysore and participated in the Conference Exhibition. The exhibition was well attended and the exhibits from Mysore were much appreciated by the members and delegates. A certificate of honour was granted by the Conference authorities.

#### **Exhibition.**

The Annual Report of the Department for 1938 was submitted to Government. That for 1939 was printed at the Government Branch Press, Mysore. The English, Kannada and Hindi versions of the Guide to Śravaṇabelgoḷa were published. The second edition of the Guide to Bēlūr was prepared and sent to the press. A guide to Nandi was also prepared and sent to the press.

#### **Publications.**

Owing to the retirement of Rao Bahadur M. Shama Rao and Mr. D. V. Gundappa from the Committee for the Presentation of Archæological Publications, the latter was reconstituted as follows :—

1. The Vice-Chancellor (*Chairman*).
2. Mr. V. I. D'Souza, B.A., B.COM. (London).
3. Mr. N. Balakrishnayya B.A., B.L.
4. The Director of Archæological Researches.

The receipts and expenditure of the department under budget heads amounted to Rs. 14,177-12-6 and Rs. 14,177-12-6 respectively. A sum of Rs. 218-2-0 was realised by the sale of the departmental publications and photographs during the year.

#### **Finances.**

The success of the work of the department was rendered possible by the sincere co-operation of the Office staff.

## PART II—CONSERVATION.

### Conservation Notes of the Director of Archæological Researches in Mysore, Mysore, for the year 1939-40.

#### MYSORE DISTRICT.

##### MYSORE TALUK.

##### Varuna.

The Jain images lying about uncared for among the hedges in the vicinity of the basti site deserve to be preserved in a museum. Similarly a Jaina epitaph lying in a field to the west of the site and a Gaṅga inscription at the entrance to the village may be removed to a museum or preserved in one of the temples at the place.

**Basti site.** The Mahalingēśvara temple which is a genuine structure of the tenth century A. D. has some good carving work. The interior of the temple, particularly, requires to be looked after better. The roof is leaky and requires immediate attention. The outer walls need cement-pointing in several places. The ground around the temple may be levelled up and cleared of vegetation.

##### **Mahalingesvara temple.**

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#### BANGALORE DISTRICT.

##### Fort, Bangalore City.

The guard rooms in the quadrangle of the fort are very dilapidated and look ugly. They may be removed and the place tidied up.

##### **Guard rooms.**

The trees and plants that are growing up on the west cross wall of the outworks may be cut down. Their roots may dislodge the wall.

##### **Fort walls.**

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## MANDYA DISTRICT.

### NAGAMANGALA TALUK.

#### Machalaghatta.

The Mallésvara temple is in a very dilapidated condition. The outer walls of the navaraṅga have in many places collapsed and in others quite out of plumb. Since, however, the navaraṅga ceilings are good pieces of art, some sort of restoration of the temple seems desirable. Further decay at least may be prevented by effecting repairs wherever possible.

#### Mallesvara Temple.

#### Bogavi.

The basti is almost completely ruined. Many of the walls have fallen down and the stones have been removed. Further removal of the stones should be prevented since the cornice stones all round the temple contain inscriptions. The large inscription slab lying in a hedge to the east of the temple may be preserved within the temple and the local authorities instructed to take care of it.

#### Basti.

#### Devalapura.

The Lakshmi-Nārāyaṇasvāmi temple at the place is a Muzrai institution with about Rs. 4,000 at its credit. Though it is generally intact, the roof is leaky and the unplastered brick structure above requires immediate attention. Rain water pours through the crevices in some portions of the garbhagriha, vestibule and navaraṅga. The southern outer wall of the navaraṅga has sunk in the middle, breaking under its weight one of the cornices. This may be looked into early. The compound wall requires to be completely rebuilt.

#### Lakshmi-Narayana-svami temple.

#### Cholasandra.

The solitary basti standing outside the village and at a little distance from the road does not require conservation, since there are no images or much ornamental work in it. The only thing worth preserving is the beautiful stone inscription lying in front of the basti. It may be set up in upright position on its own pedestal which is lying close by.

#### Basti.

#### Dodjetka.

The Kēsava temple standing in the centre of the village is not important from the archæological point of view. But the villagers have walled up the navaraṅga with rubble and mud walls and

#### Kesava temple.

are keen on getting the temple repaired. The stone structure is all intact. With the concrete on the roof repaired, the temple would serve a useful purpose for the villagers.

### Mudigere.

The Kallēśvara temple to the south-east of the village is completely ruined.

**Kallesvara temple.** Inside its navaraṅga, there are some beautiful sculptures of the Hoysaḷa period. These may be removed to the village and preserved.

A large viragal of the Gaṅga times is lying to the south of the village. It may be placed in upright position. A fragmentary Gaṅga inscription lying at the entrance to the village may also be removed and preserved along with the images.

**Ganga viragals.**

### Araṇi.

The ruined temple of Vīrabhadra which stands amidst the rice fields to the south of the ancient tank bund enshrines some good images which are definitely of the Hoysaḷa period. An image of Mahishāsuramardinī having an inscription on its pedestal is lying uncared for by the side of the tank bund. These images deserve preservation in a better place, preferably in a museum.

**Virabhadra temple.**

The Gōpālakṛiṣṇa temple standing in the village is not a Muzrai institution. It enjoys a grant of five acres of land. Though it is generally intact, its roof is leaky in many places. Some minor repairs like cement-pointing, etc., may be effected and the ugly mud walls in the porch removed. The approach to the temple may also be improved and the surroundings cleaned.

**Gopalakrishna temple.**

### Dadaga.

The Chennakēśava temple at the place is in a woefully ruined condition and more neglected than ruined. The pātālāṅkaṇa is used as a public cow-shed and the compound including part of the navaraṅga as a latrine, while around the temple thorny plants abound. A few of the ceiling stones of the navaraṅga have fallen down and many have cracked. It looks safer to open out the north and south aṅkaṇas completely, retaining the central aṅkaṇa. The main temple also is much injured. It could be saved perhaps if the tower is removed. The eastern part of the temple including the pātālāṅkaṇa is more injured and could be easily saved for public use as a meeting place, etc., if the roof is made watertight and the floor levelled and the place kept clean. If worship is revived in the temple, it would perhaps be put to better form.

**Chennakesava temple.**

**Kelagere.**

The tall pillar standing in the village is an important monument of the Hoysala period. Its capital has been brought down and is lying near the pillar. It may be preserved in a safe place.

The Mallikārjuna temple standing on the other side of the tank is much dilapidated. The villagers may be encouraged to renovate it.

**Mallikarjuna temple.** The inscription stones in the navaraṅga and on the lintel of the navaraṅga doorway declare the monument to be of the time of the Vijayanagar king Harihara I.

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**SHIMOGA DISTRICT.****CHENNAGIRI TALUK.****Hodigere.**

The tomb of Shāji, father of the great Śivaji, lies to the north-west of the village. It was in a neglected condition until February 1940, when some Maratha gentlemen of Chennagiri and Shimoga got the platform covered over with plaster and cement, raising a small pyramid, about 3 feet high, in the centre. A small *mandavare* tree has grown to the west of the platform and threatens to damage it, though at the same time it is giving the tomb some shade in the afternoons. The old structure is of no architectural merit; but it would be becoming the memory of the great Shaji if the compound of the Lāyada-hola is acquired, levelled and walled off and a suitable pavilion is once again erected on the spot.

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**KADUR DISTRICT.****MUDIGERE TALUK.****Duggasandra.**

The temple of Kāla-Bhairava has neither architectural beauty nor historical importance to justify its inclusion in the list of Ancient Monuments. It is said to be the only stone temple in the neighbourhood. Its roof is leaky and needs repairs. The temple does not seem to have much funds at its credit. Nor are there many devotees to subscribe for its repairs. It is for the Muzrai Department to consider the question of its repairs.

## REPAIRS AND MAINTENANCE OF MONUMENTS.

*(Notes and Extracts from the Inspection Reports of the Revenue Sub-Division Officers).*

### BANGALORE DISTRICT.

#### BANGALORE SUB-DIVISION.

Kempegauda's Watch Towers :—

At Vyālikāval—In good state of preservation.

At Halsur Tank—In good state of preservation. Annual Maintenance charges of Rs. 10 is being spent by the Public Works Department.

At Gavipura—In good state. A sum of Rs. 10 is being spent for petty repairs.

At Lalbagh—II class. In good state. A sum of Rs. 10 is being spent for annual repairs.

Cenotaph—In good state. A sum of Rs. 75 is being spent for whitewashing and other sundry repairs.

Gangādhārēśvara Temple, Gavipura—II class. In good state.

Basavēśvara Temple, Basavanagudi—Minor Muzrai institution. An estimate for repairs has been called for from the Executive Engineer.

Mallikārjunaśvāmi Temple, Mallēśvaram—Minor Muzrai institution. In good state ; but some petty repairs are necessary. An estimate for Rs. 732 has been prepared for putting a canopy over the inscription and another for Rs. 1,350 for enclosing the whole area with uniform wire-fencing. An annual grant of Rs. 100 is recommended to be sanctioned for petty repairs.

Tipu Sultan's Palace, Fort—I class. In good state. A sum of Rs. 282 is provided for annual maintenance and repairs.

Venkaṭaramaṇasvāmi Temple, Fort—II class. In good state. A sum of Rs. 106 has been sanctioned for whitewashing and other repairs.

Old Dungeon, Fort—II class. In good state. A sum of Rs. 230 is sanctioned for annual maintenance and repairs.

### KADUR DISTRICT.

#### CHIKMAGALUR SUB-DIVISION.

Yūpastambha, Hiremagalūr—II class. In good condition.

Siddhēśvara Temple, Mirle—II class. In good condition.

Chennakēśava Temple, Mirle—II class. In good condition. An estimate for Rs. 170 has been sanctioned for the repairs of the temple and the work has been entrusted to the Public Works Department.

Viranārāyaṇa Temple, Belavāḍi—I class. Requires repairs. The temple is under the management of the Sringeri Jahgir.

Mārkaṇḍēśvara Temple, Khāṇḍya—III class. The temple is not in good condition. An estimate for Rs. 1,000 was sanctioned during 1938-39 and the work is being executed.

Jain Bastis, Angaḍi—III class. These are in a state of disrepair. They require urgent repairs.

Kēśava statue in the ruined temple at Angaḍi—I class. Requires repairs.

Kaḷasēśvarasvāmi Temple, Kaḷasa—Major Muzrai institution. This is in a good state of preservation. Annual repairs are being done every year from the temple funds.

#### TARIKERE SUB-DIVISION.

The following monuments in the Tarikere Sub-Division are reported to be in good condition :--

Lakshmīkānta Temple at Dēvanūr.

Siva Temple at Hirenallūr.

Amṛitēśvara Temple at Amṛitāpura.

Sōmēśvara Temple at Sōmpura.

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### SHIMOGA DISTRICT.

*Condition.*—All the institutions are reported to be in a fairly good condition. The matter of effecting repairs to the Jain Basti at Humcha in Nagar Taluk, is under correspondence.

At Kalsi in Sagar Taluk, the Liṅga of Śrī Mallikārjuna Dēvaru Temple had been removed and kept outside by some mischief mongers perhaps with expectation of getting the treasure hidden underneath the idol, if any. One or two images were also reported to have been disfigured. The culprits were not traced. The installation and the Asṭabandha ceremonies to the Liṅga have, however, been performed subsequently by the villagers at their own cost. The Amildar has been asked to submit proposals for the repairs to the temple which is urgently needed.

*Repairs.*—Action is being taken for effecting improvements to Śrī Lakshmī-narasimha Dēvaru Temple at Bhadrāvati as per Dewan's instructions. A sum of Rs. 6,300 required therefor has been placed at the disposal of the Public Works Department.

Alterations have been made in the District Board Musafirkhana at Santebennūr in Chennagiri Taluk at a cost of Rs. 302 so as to provide 2 rooms.

The following institutions continued to entertain the establishments noted against each of them for their maintenance. The appointment of a care-taker on Rs. 2 per month to the Anantanātha Basti at Mēlige was sanctioned in Government Order No. E. 1498-500—Uni. 101-38-11, dated 30th November 1939, and the care-taker was entertained from 10th January 1940.

1. Sri Kudli Ramesvara Devaru temple	... One servant on Rs. 2 per mensem.
2. Sri Bhadravati Lakshminarasimha Devaru	... One servant on Rs. 4 per mensem.
3. Santebennur Honda and Musafirkhana	... One care-taker paid out of District Board Funds.
4. Sri Belagavi Kedaresvara and 2 other temples	... One care-taker on Rs. 4 per mensem paid out of Nehimi allowances.
5. Kubatur Kaitabhesvara Temple	... Care-taker.
6. Nagar Devaganga Pond	... Care-taker on Rs. 7 per mensem paid out of State Funds.
7. Melige Anantanatha Basti	... One care-taker on Rs. 2 per mensem.

## KOLAR DISTRICT.

### KOLAR SUB-DIVISION.

Kōlārammā and Sōmēśvara temples, Kolar—II class. Both the institutions are clubbed together as one. Estimates for repairs to the gōpura of the Sōmēśvara temple have been submitted. The work is estimated to cost Rs. 5,120. An estimate for repairing the Saptamātrika idols at a cost of Rs. 150 has been sanctioned. A compound wall to the Sōmēśvara temple has to be put up. The silt in the well has to be removed. The car of the temple has to be repaired. Estimates for these also have been submitted for sanction.

Mokbara, Kolar—Major Muzrai institution.—II class. In good condition.

Hazrath Baba Hyder Vali Darga, Mulbāgal—In good repairs.

Śrīpādarāyasvāmi Brindāvana, Mulbāgal—In good condition. The compound wall has been repaired. The slabs of the premises are in very bad condition in some places and require to be repaired.

### CHIKBALLAPUR SUB-DIVISION.

Amaranārāyasvāmi temple, Kaivāra—Minor Muzrai institution. II class. In a good state of preservation. Instructions have been given to keep the premises clean. The garbhaguḍi should be provided with a more powerful bulb of 100-candle power. The roof of the temple car shed is reported to have been blown off by the wind. It has not been refixed. Instructions are given to take immediate action to fix up zinc sheet roofing immediately so that the car may not be damaged by being exposed to wind and rain.

## HASSAN DISTRICT.

The monuments in the Hassan and Saklespur Sub-Divisions are reported to have been inspected by the Sub-Division Officers. They are all said to be in good state of preservation.

### ANNUAL REPORT ON THE WORK FOR CONSERVATION OF ANCIENT MONUMENTS CARRIED OUT DURING THE YEAR 1939-40 BY THE PUBLIC WORKS DEPARTMENT, MYSORE.

The following works were carried by the Public Works Department for the conservation of ancient monuments in the State during the year 1939-40. The works included repairs and improvements to temples, statues and other buildings of historical and artistic value. The following list shows the works which have been completed as well as works in progress and schemes for which estimates have been prepared and which are in different stages of preparation for sanction by Government. The estimated amounts for the works of conservation and the sums which were actually spent are shown separately.

#### A. MYSORE CIRCLE.

##### BUILDINGS DIVISION, BANGALORE.

	<i>Estimate.</i>	<i>Outlay.</i>
	Rs.	Rs.
1. Annual repairs of Tippu Sultan's Palace ...	282	295
2. Annual repairs of Cenotaph near Ulsoor Gate Police Station	82	82
3. Annual repairs of Kempegauda Tower at Ulsoor tank bund	10	9
4. Annual repairs of Kempegauda Watch Tower at the left of Kempambudhi Tank.	10	11
(Grant Rs. 360) ...	...	397

#### BANGALORE DIVISION.

The following works were in progress during the year:—

	<i>Estimate.</i>	<i>Expenditure.</i>
	Rs.	Rs.
1. Annual repairs of Fort Wall at Devanhalli ...	100	91
2. Annual repairs of Tippu Sultan's Birth Place at Devanhalli ...	50	12
3. Repairing Hoysalaballala Palace at Kundana Hills ...	50	44
4. Repairing the Inscription Stone at ...	10	...

		<i>Estimate.</i>	<i>Expenditure.</i>
		Rs.	Rs.
5.	Annual repairs of Syed Ibrahim's Tomb at Chennapatna ...	50	41
6.	Annual repairs of Taluk Office (Krishnaraja Urs' Mansion) at Chennapatna.	160	163
7.	Annual repairs of Akkalshah Khadri Darga at Chennapatna ...	50	49
	Total ...	470	409

Against the required grant of Rs. 470, the sum allotted was Rs. 335 (*vide* Superintending Engineer's No. 14463-67, dated 21st March 1940, and 19307, dated 24th June 1940) and the expenditure incurred was Rs. 409 as per details noted above. The above ancient monuments were kept in good repairs during the year. An estimate for Rs. 300 for repairing the Akkalshah Khadri Darga at Chennapatna was forwarded to the Deputy Commissioner, Bangalore District, for countersignature and return.

**Statement showing the Names of Ancient Monuments and Temples for which Works are executed and for which Estimates are prepared and sent.**

**MYSORE DIVISION.**

Serial No.	Particulars	Amount	Remarks
	ANCIENT MONUMENTS.	Rs.	
1	Estimate for improving the Navaratri Mantapam in front of Sri Srikantesvarasvami Temple at Nanjangud.	2,865	Estimate sent to Deputy Commissioner.
2	Installation of electric lights to Sri Kesava Temple at Somanathapur, T. Narsipur Taluk.	8,268	Submitted to Superintending Engineer.
3	Repairs to the images and gopuram of Sri Srikantesvarasvami Temple at Nanjangud.	6,000	Sent to Deputy Commissioner.
4	Improvements to the kitchen attached to the Daria-Dowlat Bagh at Seringapatam.	1,500	Sanctioned. Works are nearing completion.
5	Improvements to Gumbaz ...	6,960	Estimates are sent to Deputy Commissioner, Mandya District.
6	Obelisk monument near the breach at Seringapatam ...	50	Estimate sanctioned. Repairs are done.
7	Webb's Monument near Seringapatam ...	22	Do
8	Colonel Bailey's Dungeon ...	85	Do
9	Dungeon discovered by T. Innan ...	88	Do
10	De Haviland Arch ...	10	Do



## B. SHIMOGA CIRCLE.

## HASSAN DIVISION.

## SRI CHENNAKESAVASVAMI TEMPLE AT BELUR.

1. Improvements to the frontage of the temple have been done by levelling the ground and laying out a lawn, which is enclosed in the rear by masonry parapet wall. The lawn is proposed to be enclosed in the front by ornamental railing.
2. Repairs to the image of Sri Kappe Chennigarayasvami have been completed.
3. The yard around Andal Shrine was paved with slabs.
4. The space between the entrance to the Kalyani and the northern salumantap was provided with a parapet, similar to the one now existing on the sides. The dislodged steps of the Kalyani were set right and new steps were provided.
5. Repairs to the Ammanavara Sannidhi Gopuram were carried out.
6. A movable ladder for decorating the image of Sri Chennakesavasvami was supplied.
7. Improvements to the approach road to the temple and other minor works have been done

## SRI HOYSALESVARASVAMI TEMPLE AT Halebidu.

1. Repairs to the Bull Mantap were carried out.

## ANJANAPUR DIVISION.

1. REPAIRS TO SRI TRIPURANTAKESVARASVAMI TEMPLE AT BELAGAVI,  
SHIKARPUR TALUK.

The temple of Sri Tripurantakesvarasvami is one of the most important and of the fairly well preserved ancient monuments. The basement of the temple was very badly disturbed and sunk in several places. Necessary repairs to reset only the front portion to a uniform level, were got done in consultation with the Director of Archaeological Researches in Mysore. An estimate for Rs. 275 was sanctioned for the purpose and an outlay of Rs. 270 was incurred during the year 1939-40.

2. STRENGTHENING THE GANDA-BHERUNDA PILLAR AT BELAGAVI, SHIKARPUR TALUK.

The base of this pillar is enclosed by two heavy size stone masonry platforms with earth filling in between. The pillar developed a slantwise crack. With a view to strengthening the Ganda-Bherunda pillar, an estimate for Rs. 140 was got approved by the Superintending Engineer in consultation with the Director of Archaeological Researches. A small outlay of Rs. 4-6-0 was incurred during the year 1939-40. The rest of the works are under progress and nearing completion.

## CHITALDRUG DIVISION.

No.	Name of work	Amount of estimate	Outlay incurred	Remarks
	I. WORKS EXECUTED.	Rs.	Rs. a.	
1	Annual repairs of Asoka's inscriptions at Jatingi Hills in Molakalmuru Taluk.	28	19 15	Annual repairs completed.
2	Annual repairs at Brahmagiri in Molakalmuru Taluk.	20	17 5	
3	Annual repairs at Siddapur ...	20	14 13	
	II. WORKS FOR WHICH ESTIMATES WERE PREPARED.			
1	Repairs and minor improvements to Jain Basti at Heggere, Hosdurga Taluk.	1,119	...	Sanctioned in Superintending Engineer's No. 1844, dated 18th August 1939. The grant was made available on 19th March 1940; but work was not done as no contractors came forward to do the work. The work will be done during 1940-41.
2	Annual repairs of Jain Basti at Heggere, Hosdurga Taluk.	20	...	As improvement was contemplated, no annual repairs were carried out.
3	Improvements and construction of store room, Sri Jatingi Ramesvarasvami Temple at Ramasagara, Molakalmuru Taluk.	2,714	...	Sanctioned in Muzrai Commissioner's No. D1. Dis. 32/40-41, dated 19th July 1940, cost being met out of the funds of the institutions. Work will be taken up this year.

## KADUR-DIVISION.

No.	Name of work	Amount of estimate	Grant allotted	Outlay incurred	Remarks
1	Annual Repairs of Amritesvara- svami Temple at Amritapura.	Rs. 100	Rs. 100	Rs. 100	This represents pay of watch- man.
2	Repairing Yupastambha at Hiremagalur.	15	15	10	Needful repairs were got executed.
3	Repairing Marle Siddesvarasvami Temple at Mirle.	45	45	45	
4	Repairs to Sri Devavrinda Prasann- esvarasvami Temple, Mudigere Taluk.	2,400	360	...	Since the work was taken up early in June 1940, the grant allotted could not be worked out.

## SHIMOGA-DIVISION.

Nil.

## PART III—STUDY OF ANCIENT MONUMENTS AND SITES.

### MYSORE DISTRICT.

#### Varuna.

Varuna is a wayside village seven miles to the east of Mysore and close to the T.-Narasipur road. It appears to have been a prosperous

**Situation and history.** place in the Gaṅga period. The earliest known inscription at the place (E. C. Mysore 55) mentions a local chief ruling under Śrīpurusha in circa 780 A.D. But most of the antiquities are connected with the 10th century A.D.

#### OLD BASTI RUINS.

To the west of the present village is a rising slope on which there appear to have been a number of Jain temples. Strewn about  
**Ruined bastis.** in the fields and hedges were discovered here the remains of at least three Jaina shrines.

A granite pillar, about one foot in diameter and six feet high, containing a  
**Epitaph.** Kannada inscription was found by the side of a hedge. The top of the pillar is carved into a cone-shaped bud such as is found in similar Jain epitaphs in Biṇḍiganavale and elsewhere.

Of the images (Pl. II), the one lying in the grounds of Māda, son of Ādikarnāṭaka  
**Images.** Hebbeda Rāma, is a well carved group depicting Pārśvanātha seated on a pedestal with a high back and supported by attendants on either side (Pl. II, 1). The seven-hooded cobra spread over the head of the image is broken. Above it is a triple umbrella under a *simhalalāṭa* belonging to a serpentine tōraṇa. The group appears to belong to the 11th century A.D.

Of the other two images, one is a small standing image of a naked Tīrthankara, Supārśvanātha, with a broken cobra and a triple umbrella over the head (Pl. II, 4). It has no inscription on the pedestal. The other image lying on the south and facing north is a large standing life-size image of potstone (Pl. II, 2). It is naked with an umbrella over the head and has an old Kannada inscription in several lines on the pedestal.

Round about lie half-buried in the earth or covered over by the hedge two pairs of Yakshas and Yakshīs. Among these, Dharaṇīndra (Pl. II, 3) and Padmāvatī can be identified.

It is said that the stones of the bastis were removed and used for the Kalyāṇi pond at Vorkūḍ.

### MĀRI TEMPLE.

On the east side of the village is a temple of Māri facing north. The yard in front of the structure has a number of carved stones one of which bears the śaṅkha and chakra and has an inscription of the 14th century. Another similar inscription stone has a trisūla mark. These inscriptions have been published.

### BASAVAṆṆA SHRINE.

To further east of the Māri temple stands a Basavaṇṇa shrine which faces directly west and has a granite pillar with a triple umbrella carved upon it. A pillar forming the south jamb of the terrace of the Basavaṇṇa shrine bears a vīraḡal inscription in which a lady devotee is shown as worshipping a liṅga under which is a Basava. It bears an inscription of about the 10th century A.D., the upper half of which has been read by Rice and revised by Mr. Narasimhachar. Below the carved panel are found a few more lines. The inscription appears to be the epitaph of a Jain lady.

### MAHADĒVĒSVARA TEMPLE.

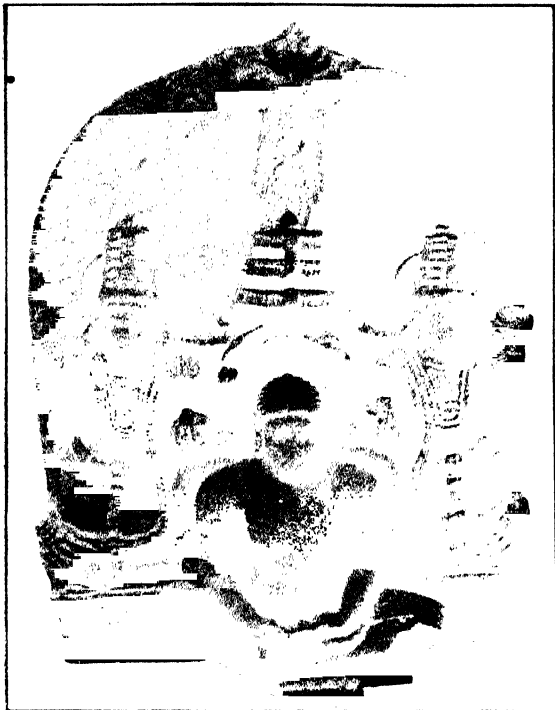
To the north-east of the village and west of the old tank, there is a group of three temples the largest of which is dedicated to Mahadēvēśvara. It is a structure of the 19th century A.D. built by Lakshmīvilāsada Dēvammaṇṇi, one of the queens of Kṛṣṇarāja Oḡeyar III. The inscription of the king is found on a stone slab in the mukha-maṇṭapa of the temple and records the construction of the tank and the temple.

In the navaraṅga of the temple are the images of Pārvaṭī, Nandi, Vidyā-Gaṇapati and Navanīta Nṛitta Kṛṣṇa near whom are placed a copper Sadāśiva group.

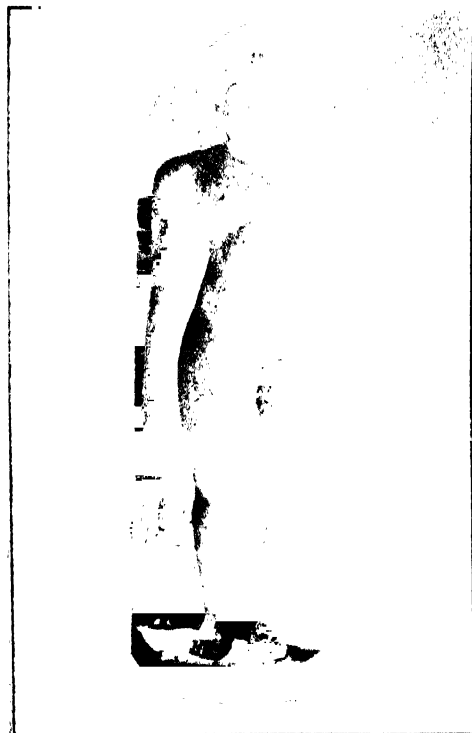
In the garbhagṛiha is a small round-headed liṅga of whitish brown stone.

On the south-east pillar of the outer verandah is a relievo group depicting, probably, Kṛṣṇarāja Oḡeyar III and his two queens.

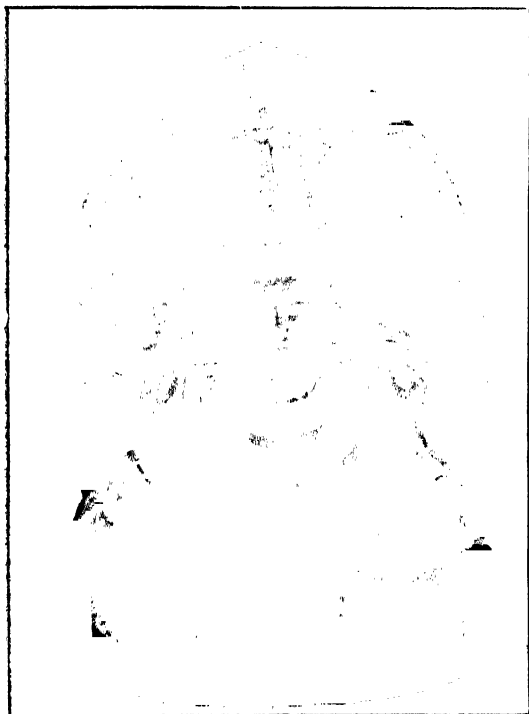
The northernmost shrine dedicated to Mahadēvammā is a small stone structure with the outer walls constructed of large slabs. It is said that inside it there is a seated image of Durgā almost naked. On the south wall, there is said to be a large naked image with an inscription on the pedestal. Owing to some custom obtaining in the village, the door of the temple could not be opened and the inside studied. It is said that the door is opened only on such Tuesdays as fall between Sankrānti and Śivarātri in the months of January and February.



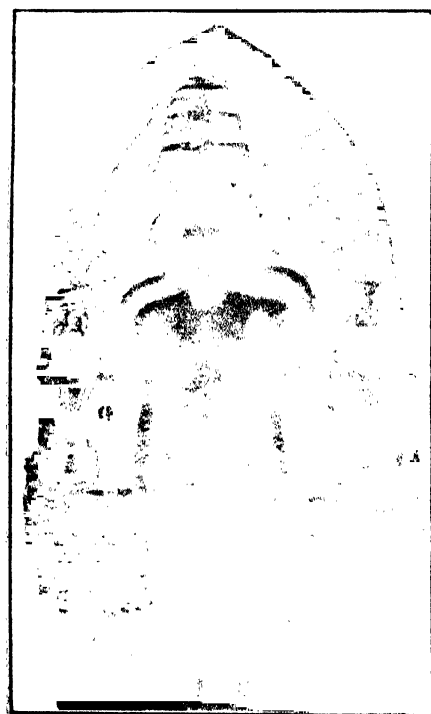
1. PARSVANATHA, OLD BASTI RUINS, VARUNA (p. 19).



2. JINA, OLD BASTI RUINS, VARUNA (p. 19).



3. DHARANINDRA, OLD BASTI RUINS, VARUNA (p. 19).



4. SUPARSVANATHA, OLD BASTI RUINS, VARUNA (p. 19).



## MAHALINGĒŚVARA TEMPLE.

(Pl. III, 1).

An important and interesting structure at the place is a small granite temple called

### History.

the Mahalingēśvara temple. The original name of the god appears to have been Bhūtēśvara. There are two inscriptions in front of the temple and another on a viragal inside the outer navaraṅga. These refer to circa 900 A.D. when a Chālukya prince by name Goggi appears to have interfered in a succession dispute between two local chiefs, Uttavagaḷḷa and Eḍavari, perhaps of the Ganga dynasty. Another inscription mentions a battle between Polukēsi, apparently some later Chālukya chief bearing that great name and Būtuga identified by Mr. Narasimbachar with Būtarasa, son of Nītimārga. The temple is of interest because it is a genuine structure of the 10th century A.D. with some good carving work.

In the outer navaraṅga of the temple which is a later structure of 12 pillars,

### A viragal.

there are kept a number of interesting sculptures. One of them is a conical slab containing inscription No. Mysore 35, E.C. III, Mysore District. It mentions Mahāsāmanta Narasimha of the Chālukya family who was perhaps the father of Arikēsari, the patron of Ādi-Pampa, the famous Kannaḍa poet of the 10th century A.D. It has three panels. The lowest depicts a vigorous battle between a corps of elephants and an army composed of footmen led by cavaliers. One of the elephants is ridden by royal personages, and the corps is led by a horseman with a sword in hand. The elephants and horses are vigorous and realistic and do credit to the art of the time. In the middle panel is seated between two attendants a high personality, perhaps Būtuga whose name the liṅga bears. In the top panel he is shown as worshipping the liṅga under a fine Dravidian type tōraṇa.

Next to this inscription is a group of Saptamātrikas, all independent images

### Saptamatrikas.

with small waists and large breasts, reminding us of similar groups at Narasamaṅgala and Hale-Ālūr.

The Mahishāsura-mardini group (Pl. III, 3) in the same navaraṅga is evidently of the Gaṅga times. It shows the goddess as treading on

### Mahishasuramardini.

the buffalo with her left foot, her waist being twisted, her breast held by an ornamental breast band, while śankha and chakra are held in the two outstretched fingers. The prabhāvalī is of the same stone and depicts the group of the eight Dikpālas in a fixed order with Indra in the centre and, to his right, Iśāna, Vāyu, Varuṇa and Agni, and, to his left, Agni, Yama, Niruti and Kubēra. Each god is riding his vehicle with his consort. The style of work reminds us of the Araḷaguppe and Nandi types.

The rest of the temple consisting of the open vestibule and the small inside

### Ganga structure.

navaraṅga is the original temple of the Gaṅga times. Its outer wall is cut up by pilasters having cushion-shaped



mouldings above the neck. The vestibule doorway which has creeper scroll ornamentation on the jambs has above it a rounded cornice with horse-shoe shaped arches in front, a row of swans below and a small Gaja-Lakshmī group above it.

The most interesting feature of the temple is the existence of a frieze (Pl. III, 2)

of beautifully sculptured Paurāṇic panels just underneath

**Pauranic frieze.**

the eaves which are themselves ornamented with horse-shoe shaped arches. The frieze runs right round the temple,

commencing just above the east doorway of the old temple and illustrates scenes from the Rāmāyaṇa as follows :—

*East wall—*

- (1) Rāvaṇa hears of Rāma. Rāvaṇa abducts Sītā.

*South wall—*

- (2) Rāvaṇa.
- (3) Rāvaṇa performing a sacrifice.
- (4) Rāma and Lakshmaṇa approached by Hanumān.
- (5) Rāma and Sugrīva make friends.
- (6) Sugrīva's coronation.
- (7) Rāma sends out Hanumān.
- (8) Hanumān slays Laṅkiṇī.
- (9) Hanumān in Rāvaṇa's durbar.
- (10) Hanumān is unslayable.

*West wall—*

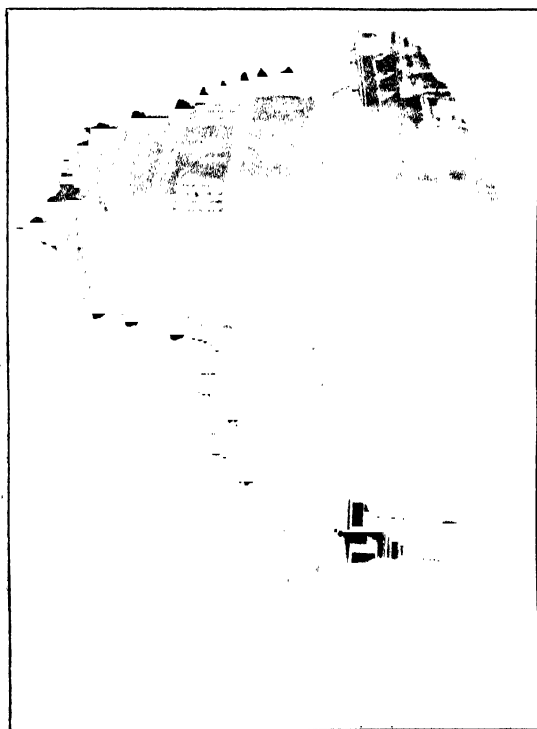
- (11) Hanumān in Rāvaṇa's bedroom.
- (12) Hanumān visits Rāvaṇa's sacrificial room.
- (13) Hanumān crosses the sea.
- (14) Hanumān reports to Rāma.

*North wall—*

- (15) The ocean is bridged.
- (16) Vibhīṣhaṇa is crowned (?).
- (17) Battle between Rāma and Rāvaṇa on ground.
- (18) Lakshmaṇa carried by Hanumān and Rāvaṇa flying in the air. Both fighting.
- (19) Indrajit is slain.
- (20) Rāma and Rāvaṇa fight.
- (21) Rāvaṇa is slain.

*East wall—*

- (22) Maṇḍōdarī bewails her husband's death.
- (23) Hanumān informs Sītā of Rāma's success.
- (24) Rāma and Sītā are united.
- (25) Vibhīṣhaṇa is crowned.



1. MAHALINGESVARA TEMPLE, VARUNA (p. 21).



2. PAURANIC FRIEZE, MAHALINGESVARA TEMPLE, VARUNA (p. 22).

*Mysore Archaeological Survey.*



3. MAHISHASURAMARDINI MAHALINGESVARA TEMPLE, VARUNA (p. 21.)



The granite pillars of the inner navaraṅga have a round shaft of the Gaṅga type resembling the Pātāla-Brahmadēva pillar in front of Gōmaṭēśvara and the pillars in the first shrine on the smaller hill at Śravaṇabelgoḷa. On the ceilings of the navaraṅga and the open vestibule are carved lotuses in very high relief. The garbhagriha doorway has its jambs ornamented with creeper scrolls.

**Inner navaranga.**

**Vajamangala.**

The village of Vājamangala is situated about a mile and a half to the north-west of Varuṇa. There are two principal temples in the place of which one is dedicated to Ankanāthēśvara and the other to Somēśvara.

**Situation.**

**ANKANĀTHĒŚVARA TEMPLE.**

The Ankanāthēśvara temple appears to be a plain granite structure of about the 13th or 14th century with an image of Bhairava in the garbhagriha. There is a natural līṅga by its side called Ankanāthēśvara. To the south-west of the temple is a stone oil mill bearing an inscription of Vīra Narasimha III.

**SOMĒŚVARA TEMPLE.**

The Sōmēśvara temple is immediately to the north-west of the Ankanāthēśvara temple. It is a triple-celled structure with its outer walls built of bricks. The low roof and the appearance of the navaraṅga suggest that this temple is like the structures met with in many parts of the Dāvāngere Taluk and described in the Annual Report of the department for 1939 (pp. 88 ff.).

**General description.**

The common navaraṅga into which all the three cells lead is supported on four cylindrical pillars, small in size but resembling the pillars at Narasamangala. In the hall are kept the stone images of the Saptamātrikas, Gaṇēśa, Sūrya, Umāmahēśvara, Viṣṇu, etc. Some of the images appear to be recent, while the older images are worn out.

**Navaranga.**

**Nanjangud.**

**NAÑJUNDEŚVARA TEMPLE.**

Nañjangūd is a little town situated 16 miles south of Mysore at the confluence of the river Guṇḍlu with Kapinī or Kapilā which pours into the Kāverī river near T. Narsipur. The town is the centre of a taluk of the same name and has now a population

**Situation.**

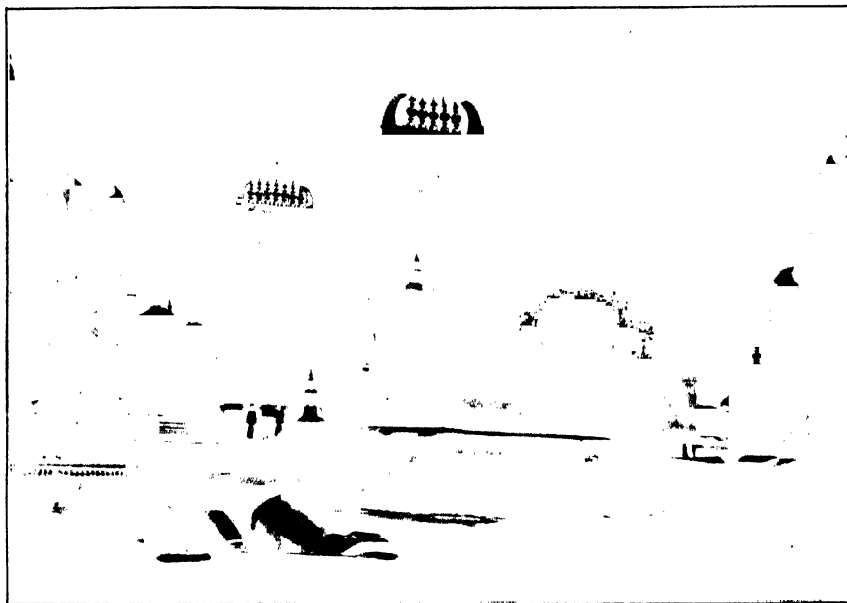
of nearly 8,000 and is a very important place of pilgrimage. During its annual festivals in the months of March and April, it attracts very large crowds of pilgrims from the neighbouring districts. The chief attraction of course is the great temple of Nañjunḍēśvara (Pl. IV, 1) which is situated at the eastern extremity of the town not far from the slopes leading to the confluence. During the floods, the two rivers meet within a hundred yards of the temple.

Structures belonging to about half a dozen different periods commencing from the 13th and 14th centuries can be found in the Nañjun-  
**History.** ḍēśvara temple. (Pl. V).

The original and oldest part of the temple consists of the garbhagṛiha, the vestibule with its pradakṣhiṇā and the raṅgamaṇṭapa to  
**Hoysala structures.** which may be added also the stone-built portions of the inner mahādvara and the dipastambha. The Nañjun-ḍēśvara or the Śrīkanthēśvara līṅga is a low and medium-sized natural līṅga, placed on a low pedestal. The garbhagṛiha is a plain one with walls of roughly dressed, but well adjusted, granite blocks. Around it, except on the east, runs a narrow closed-in pradakṣhiṇā which is provided with three stone windows having cruciform or pond-shaped perforations. The outer walls of the sanctum are plain with roughly shaped pilasters, the spaces between which are covered over with plaster. The lower part of the walls contains a sloping cornice and an octagonal cornice; but the bottom is hidden by plaster filling. The outer wall of the pradakṣhiṇā has ornamental right-angled pilasters surmounted by a series of sharply curved eaves, ornamented with half-carved and uncarved kīrtimukha arches and a parapet base which appears to have a series of lion-faced sea-horses. On the south wall are carved three panels consisting of the Nañjunḍēśvara līṅga under a canopy, Nandi facing it and a royal couple in devotional attitude (Pl. IV, 3) generally pointed out as Yadurāya and his queen, but probably much older and coeval with the temple. The door leading to the pradakṣhiṇā on the south has been filled in with plaster so that there is only one inlet in the north-west corner of the vestibule.

The vestibule is a plain structure with two cylindrical granite pillars supporting its roof. The doorways which are perhaps plain are covered over with silver plating.

The navaraṅga in its original form consisted of a hall supported by twelve pillars of undoubted 13th century Hoysala workmanship. Four of these have cylindrical plain shafts, while the four others that are now visible are of varied shapes. One is sixteen-pointed. A second is an octagon with three series of caryatid bracket figures. Both of these have the corners of their bases ornamented with cobra-hooded mouldings. Two other pillars are high ornate modifications of the thirty-two fluted types with braided chain ornamentation, and they remind one of the pillars in the Phalgunēśvara temple at Kaivāra, near Nandi. The brackets



1. GENERAL VIEW OF TOWERS, NANJUNDESVARA TEMPLE, NANJANGUD (p. 24).



2. BULL, NANJUNDESVARA TEMPLE, NANJANGUD (p. 25).



3. A ROYAL COUPLE IN DEVOTIONAL ATTITUDE, NANJUNDESVARA TEMPLE, NANJANGUD (p. 24).



over these pillars are of the imitation ribbed pattern, common in Hoysaḷa work of the 13th century.

• This hall appears to have been extended by one *aṅkaṇa* on the east and to have been divided up into a number of cells, each containing

**14th century extension.** a *līṅga*. Most of the latter appear to bear the names of the queens of Kṛiṣṇarāja Oḍeyar III. The most important of the cells, however, contains a metallic group of Śiva as Chandrasēkhara. The face of the image is rubbed out to smoothness by continuous rubbing and washing. In the *navaraṅga* are kept the images of Gaṇapati, Durgā and Saptamātrikās, who are not attended by any other figures.

A few yards to the east of the *navaraṅga* stands the inner *mahādvāra*, with a granite doorway, surmounted by a brick tower. The “*simha-lalāṭas*” which ornament its exterior, the cruciform shafted pillars with their mango drops and smaller pillars carved on lion-bases, and the finely carved bull, elephant and horse on the inner face of the benches inside the *mahādvāra*, suggest that it is a structure of the late Hoysaḷa or early Vijayanagar period. The *mahādvāra* was probably built between 1250 A.D. and 1400 A.D.

To this period also belongs the large eight-fluted granite lamp-pillar which is now placed near the bull of Vikramarāja. Between the *navaraṅga* doorway and the inner *mahādvāra*, to the west of the wooden *dhvajastambha*, stands a *balipīṭha* on which there is said to have been an inscription (Ep. Car. Mysore Supplement No. Nanjangud 280, not traceable now), of the time of Hariyappa Oḍeyar, probably identifiable with Harihara I of Vijayanagar. If it is this prince, then the date would be C. 1342—1350.

Inside the inner *prākāra* were constructed, probably in the 14th century, the shrines of Pārvatī and Viṣṇu and Chaṇḍikēśvara. The former contains an image of the goddess, holding a *kaṃala* and a *kumuda*. The arch or *tōraṇa* above the goddess has a serpentine band connecting it with the 14th century. The Viṣṇu shrine is characterless and the image is a poorly carved piece in darkish stone, which does not appear to be the original image. The figure is that of Janārdana holding *padma*, *chakra*, *śaṅkha* and *gadā*, but is called Kēśava.

In the days of the Vijayanagar emperors and perhaps by Kṛiṣṇadevarāja whose inscription of 1529 is to be found on the back-wall of the Viśvēśvara shrine, was added an outer verandah in which are now installed Viśvēśvara, Subrahmaṇyēśvara and other deities.

#### Vijayanagar period.

In 1643 A.D. Daḷavoy Vikramarāja, Prince Commander of the Mysore Forces, got made and set up the beautiful bull (Pl. IV, 2) which is

**Dalavoy Vikramaraya.** now found in the *mukhamanṭapa* of the temple bearing his inscription on its pedestal. The bull is large, finely



carved and ornamented and beautifully finished and is an object that attracts notice as soon as one enters the temple.

To the left of the Pārvatī shrine is installed a greenish jadite līṅga, about nine inches high, called Pachche līṅga or Pādsha līṅga which is said to have been installed at the orders of Tipu Sultan. In this shrine is also placed a stone image of Pārvatī standing (abhaya, kunta, pāṣa, dāna) which is said to have been used as a substitute for receiving the mutilations of iconoclasts and placed in front of a wall covering the Pārvatī image.

Such appears to have been the condition of the buildings until about 1839 when H. H. Mahārāja Kṛishṇarāja Oḍeyar III of Mysore devoted his resources to make his contributions to this temple, as seen from an inscription of his above the outer mahādvāra, his bhakta-vigraha in the south prākāra and the names of the numerous līṅgas and images in the outer prākāra.

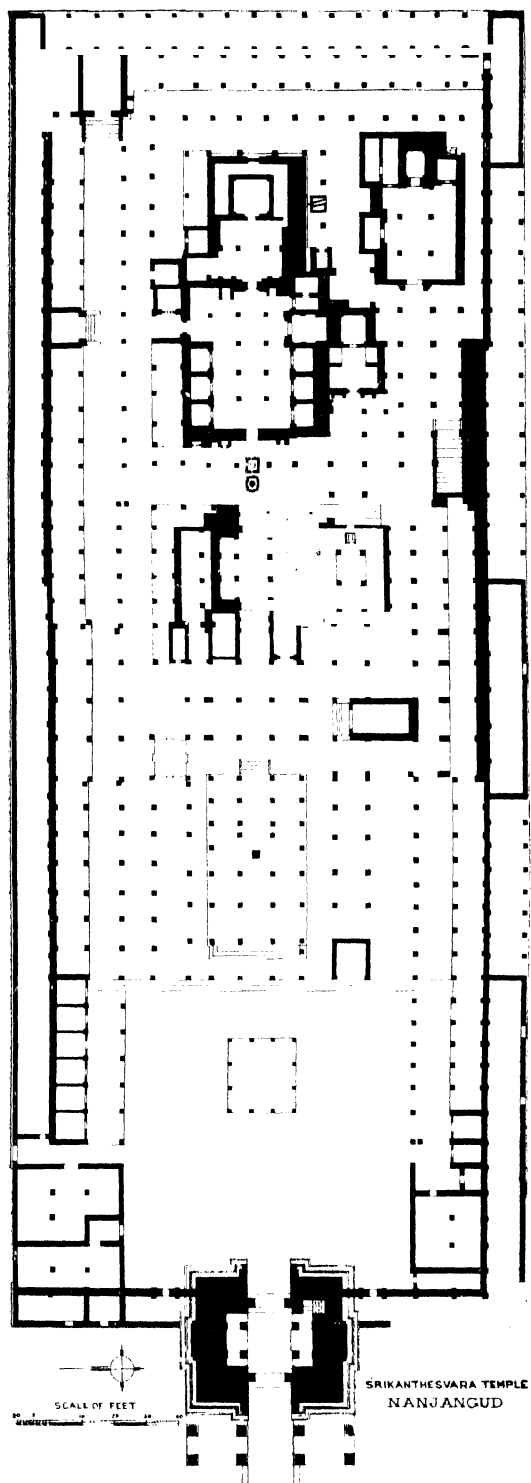
The most interesting of these contributions are the images, particularly those of the family of the royal donor (Pl. I, Frontispiece), directly opposite to the shrine of the utsavamūrti and facing it through the south door of the navaraṅga. The portrait of the royal donor is an extraordinarily successful piece of sculpture which is a standing example of the art of the time. The Mahārāja who is supported on each side by two queens stands upright being bare footed and fully dressed, and with his hands folded in reverence. He wears a well shaped large (pāgu) turban, whiskered moustaches, holes for ear-rings, necklets and necklaces, bracelets, a Moghul type long coat, armlets of a checkered and floral pattern, uttarīyam taken over his left shoulder with ends being coiled round his waist, sword scabbard, dagger in sheath, Paṭhan type trousers with floral pattern, anklets and a single jingled anklet on the right ankle. The figure generally resembles the pictures of Kṛishṇarāja Oḍeyar III in his younger days. On the pedestal appears the inscription :—

Ālida Mahāsvāmi Kṛishṇarājaravaru.

His queens have their hair tied in a bundle to the right and wear *turnbu* (Tamil : *serpu*), large ear-rings, *addike*, *bandi* and *tali*, and finely patterned and skirted saris. They stand with folded hands. On the pedestals appear their names which are as follows from the east :—

1. Ramāvilāsada Cheluvājaumanniavaru.
2. Lakshmīvilāsada Dēvājamanniavaru.
3. Kṛishṇāvilāsada Liṅgājamanniavaru.
4. Samukhadatōṭṭi Sannidhānada Muddakṛishṇamanniavaru.

To the left of the last named queen and facing east, stands the image of Nañjarāja Bahadūr, a boyish figure, wearing trousers, long coat, kammarband and Marāṭha-styled turban. He was the natural son of the king and was popularly known



(p. 23).



as Dēvapārthiva. While the queens wear *kunkumam* on their foreheads, the king and prince wear no caste mark, but they have square signet rings on their little fingers. There are similar portrait sets of Krishṇarāja Oḍeyar III and his family at Chāmarājanagar, the Chāmuṇḍi Hill and the Kṛishṇasvāmi temple at Mysore. But the Nañjangūḍ set appears to be the largest of them all.

In front of the inner mahādvāra to the east extends a large pillared maṇṭapa whose nucleus appears to be the lamp pillar, around which there is a small square pavilion with straight sloping eaves. This is known as Basavanakatte, more probably because it housed formerly the large Basava of Vikramarāja than because the small bull known as Channabasava is now installed in it.

#### **Basavanakatte.**

#### **Tandavesvara shrine.**

At the back of this large maṇṭapa there stands a shrine of Tāṇḍavēśvara facing south. It contains a fine copper group of Śiva as Andhakāsurasambhāri.

#### **Navagraha shrine.**

Among the several additional shrines may be mentioned a Navagraha shrine installed by a Vaiśya gentleman in recent times. It contains the image of Sūrya surrounded by those of the Grahas or planets made by Mr. Siddalingasvami of Mysore. The Navagraha images are finely made and show an attempt to imitate some features of Hoysala sculpture.

#### **Prakara shrines.**

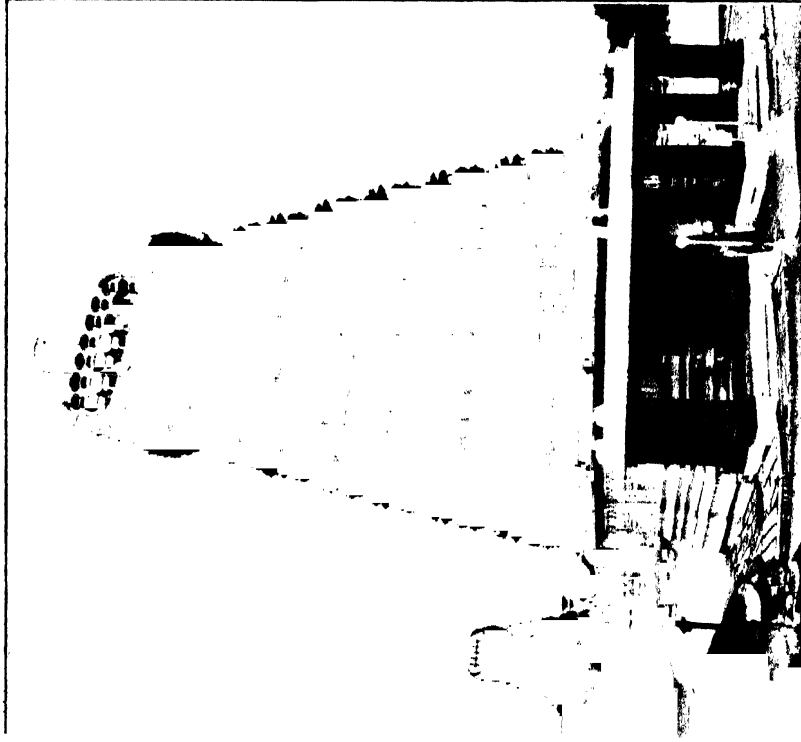
We may now proceed to study the long rows of sculptures, images and lingas that are placed in the shrines of the inner verandah of the outer prakāra, commencing from the south-east, where exist the two kitchens of the temple. First, there is a row of stone images of the sixty-three Śaiva saints. The images are encrusted with a thick coat of wax which makes them look ugly. But if exhibited in a clean condition, they will perhaps bring credit to the sculptural work of Mysore during the 19th century.

The saints are in the following order, their striking peculiarities, if any, being noted against their names. They are generally in groups of three, each group having a set of three copper images for procession purposes and being fixed on wooden platforms. The copper images are also good, but the stone ones are better. The copper images have not been arranged so as to correspond with the stone ones in the several shrines.

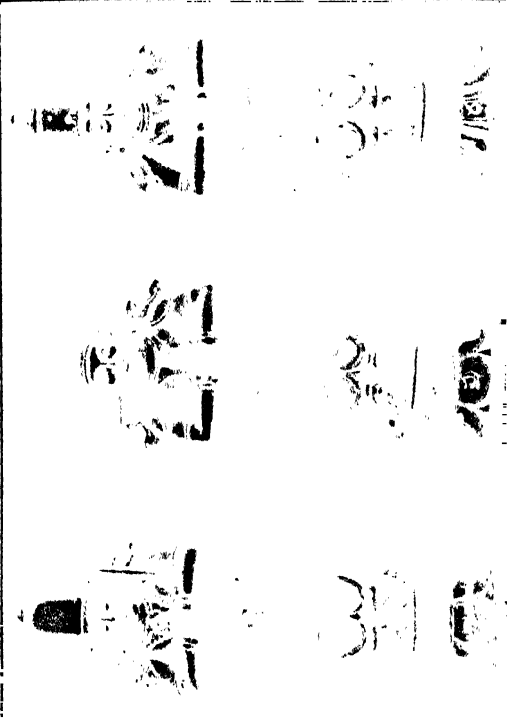
1. Nandini. [Pl. XI, 2 (3)].
2. Sundara (Sundaramūrti). [Pl. XI, 2 (2)]
3. Kamalini. [Pl. XI, 2 (1)].
4. Appar (holding a broom). [Pl. VI, 2 (2)].
5. Māṇikyavāchakar (holding rosary and a book). [Pl. VIII, 2 (1)].
6. Śivajñānasambandhar, with a metal tāḷa in his hands. [Pl. XI, 1 (2)].

7. Trisahasrabhūsuraru. [Pl. VIII, 3 (1)].
8. Nilakaṇṭharu. [Pl. VIII, 3 (2)].
9. Mahādhanaru. [Pl. VII, 4 (3)].
10. Māraru. [Pl. IX, 4 (1)].
11. Satyārtharu. [Pl. XI, 4 (1)].
12. Varamindaru, with a battle-axe. [Pl. IX, 4 (3)].
13. Amaranīti.
14. Dārūkaru, with a goad. [Pl. X, 1 (2)].
15. Ēnādhinātharu.
16. Kālanātharu. [Pl. VII, 2 (3)].
17. Kaṇṇappanavaru, with a strung bow. [Pl. VII, 2 (2)].
18. Mānakuñjaru. [Pl. VII, 2 (1)].
19. Sankulādāyaru. [Pl. X, 4 (1)].
20. Gonātharu (playing on a flute like Vēṇugōpāla). [Pl. VII, 4 (2)].
21. Mūrtinātharu. [Pl. XI, 3 (2)].
22. Skandanātharu, with a garland of flowers in his hands. [Pl. VIII, 1 (1)].
23. Rudrapaśupati. [Pl. VIII, 1 (2)].
24. Nandaru. [Pl. VIII, 1 (3)].
25. Vichāravantaru, with a bag on his shoulder. [Pl. VII, 1 (1)].
26. Chaṇḍīśvararu, with an axe. [Pl. VII, 1 (2)].
27. Kulapakshakaru. [Pl. VII, 1 (3)].
28. Vidyāvantaru [or Vidyāśūraru, Pl. VIII, 4 (1)].
29. Pūtavatī—seated with folded hands. [Pl. VIII, 4 (2)].
30. Abhūticararu. [Pl. VIII, 4 (3)].
31. Nilanagnaru. [Pl. VI, 3 (2)].
32. Navanandi.
33. Kalikāmaru. [Pl. IX, 3 (3)].
34. Śrīmūlaru. [Pl. IX, 2 (1)].
35. Bhadrabhaktaru, with a small axe (bāchi). [Pl. X, 3 (1)].
36. Daṇḍabhaktaru. [Pl. IX, 1 (3)].
37. Mārasōmayājigaḷu. [Pl. IX, 1 (1)].
38. Śākyanātharu, with two balls in his hand (guṇḍu). [Pl. VI, 3 (1)].
39. Niruddha Śārdūlaru. [Pl. XI, 3 (3)].
40. Matangaru.
41. Chārabhūpati. [Pl. VIII, 2 (2)].
42. Gaṇanātharu. [Pl. VIII, 2 (3)].
43. Parāntakaru—a sword on his left shoulder. [Pl. VII, 3 (1)].
44. Satyadhanaru. [Pl. XI, 3 (1)].
45. Dharmakētanaru. [Pl. IX, 2 (2)].
46. Pratāpaśūraru. [Pl. VI, 2 (1)].

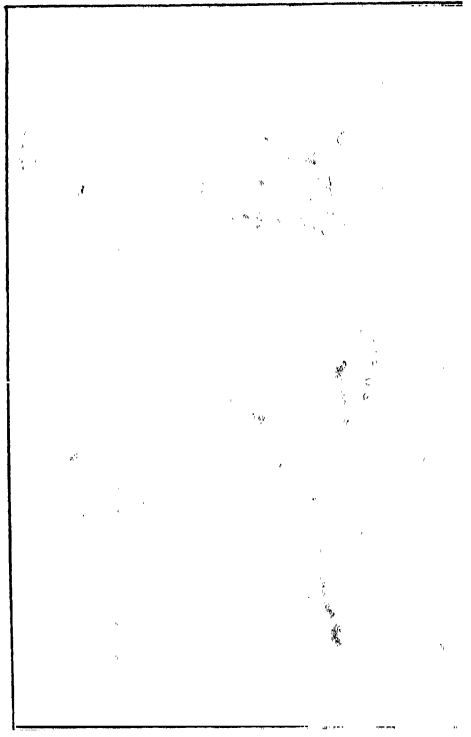
# NANTUNDESVARA TEMPLE, NANJANGUD.



L. MAHADVAYA (p. 31.)



1) PRATABASURARU (p. 28), 2) APPARU (p. 27), 3) BHUTHIHARARU





47. Atibhaktaru. [Pl. X, 3 (2)].
48. Mānadhanaru. [Pl. VIII, 3 (3)].
49. Kaliniti. [Pl. XI, 1 (1)].
50. Kīrtinātharu.
51. Pañchapādaru with only two feet. [Pl. XI, 1 (3)].
52. Gānavallabharu.
53. Avikāri. [Pl. X, 4 (2)].
54. Abhirāmaru. [Pl. XI, 4 (3)].
55. Nirvachanaru. [Pl. VII, 3 (2)].
56. Śakranātharu.
57. Dharmabhaktaru.
58. Dharmanātharu.
59. Sāhasapriyaru, with fly-whisk in right hand. [Pl. X, 2 (3)].
60. Kīrtikathānṛitaru. [Pl. VII, 3 (3)].
61. Śūravayāghraru. [Pl. VII, 4 (1)].
62. Vibhūtičhararu.
63. Sahasrakaru.
64. Śambhuchittaru. [Pl. XI, 4 (2)].
65. Lōhitāksharu. [Pl. IX, 2 (3)].
66. Gītākāraru with a rudravīṇa. [Pl. IX, 4 (2)].

Here ends the series of Śaiva saints. To the west is a series of līngas, which are as follows :—

#### Līngas.

1. Pṛithvīlīnga.
2. Ablīnga.
3. Tējōlīnga.
4. Vāyulīnga.
5. Ākāśalīnga.

Next to the intervening bhaktavīgraha shrine they are as under :—

6. Brahmēśvara.
7. Paraśurāmēśvara.
8. Gautamēśvara.
9. Mārkaṇḍēśvara.
10. Sujñānēśvara.
11. Tīrtharājēśvara.
12. Lakshmīśvara.
13. Sahasralīṅgēśvara (showing one thousand relieve līngas in one līnga).

The prākāra images are continued :—

1. Prasanna Gaṇapati.
2. Nīlakaṇṭhēśvara.



3. Śakti-Gaṇapati with his lady seated on his left lap and mouse on pedestal.  
The god has ten hands.
4. Trinēśvara.
5. Mallikārjunēśvara.
6. Mahā-Gaṇapati.
7. Kapilēśvara.
8. Bhūkailāśēśvara.
9. Saṅgamēśvara.
10. Kaundinyēśvara.
11. Śrī Nañjarājābhida Mummaḍi Kṛishṇarājēśvara.
12. Rajita-Nañjuṇḍēśvara—perhaps installed to prevent the plundering raids of the Mahratas.
13. Shaṇmukha—six-headed and twelve-armed, riding on peacock and flanked by Vallidēvī and Dēvasenā.
14. Daṇḍapāṇi Subrahmaṇyēśvara, with the right hand holding a staff and the left in kaṭihasta.
15. Śārādā.

A room in the corner which contains twenty-nine minor līṅgas is said to have been removed from the area of the Pārvatī and Nārāyaṇa shrines.

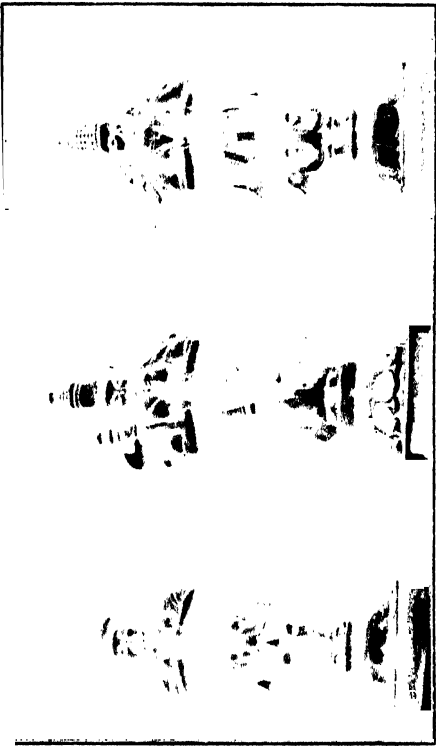
To the east of the steps leading to the terrace extends a long verandah which contains the most interesting sculptures in the temple.

#### **Sivalila images.**

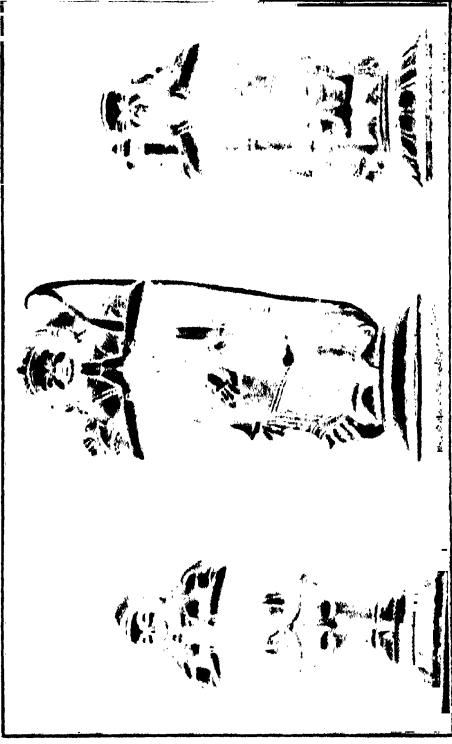
As stated in the 'Vamśāvalī of the Mysore Kings,' these images appear to have been set up by Kṛishṇarāja III.

Their general design and excellence of finish prove that Mysore was yet famous for its sculpture in the second quarter of the 19th century and that its great art died out during the days of the Commission. Each image with its prabhāvali is about 5 feet high. The images show the līlās of Śiva and are as follows commencing from the west :—

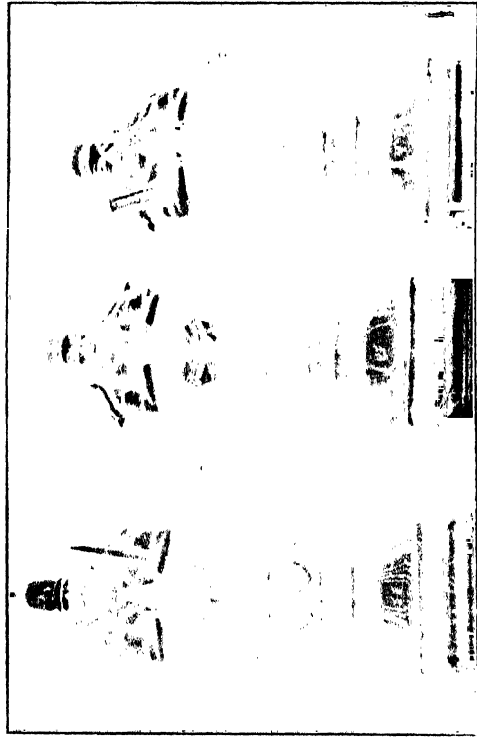
1. Chandraśēkhara with Pārvatī.
2. Umāmahēśvara—seated.
3. Vṛishabhārūḍha—with the couple riding the bull.
4. Tāṇḍavēśvara with Pārvatī, treading on a demon. (Pl. XII, 1).
5. Girijākalyāṇamūrti—with Brahma and four other deities as witnesses. (Pl. XII, 2).
6. Bhikshāṭanamūrti—with begging bowl in the left hand and feeding what looks like a deer in right hand and attended by a dwarf carrying a basket.
7. Kāmasamhāramūrti (Pl. XII, 3) with Manmatha riding on a parrot and shooting a floral arrow at Śiva (Pl. XIII, 1). Śiva's left hand holds a triangular dhvaja in which is carved a picture of Manmatha riding on a parrot.



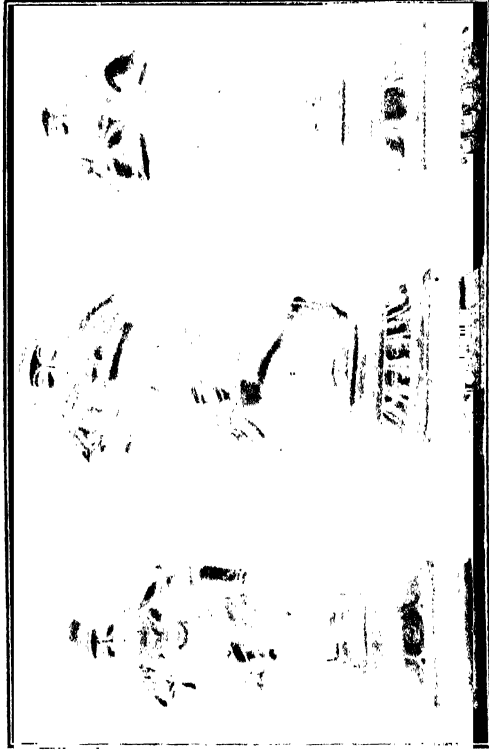
1. (1) VICHARAVANTARU (p. 28), (2) CHANDISVARARU (p. 28),  
(3) KULAPARSHAKARU (p. 28).



2. (1) MANAKUNJARU (p. 28), (2) KANNAPPANAVARU (p. 28),  
(3) KALANATHARU (p. 28).



3. (1) PARANTAKARU (p. 28), (2) NIRVACHANARU (p. 29),  
(3) KIRTIKATHAMRITARU (p. 29).



4. (1) SURAVYAGHRARU (p. 29), (2) GONATHARU (p. 28),  
(3) MAHADHANARU (p. 28).



8. Kālasambhāramūrti—with Mārkaṇḍēya defended by Śiva who spears Yama for having roped his devotee. (Pl. XIII, 2).
- 9. Tripurasambhāramūrti—Śiva standing with bow and arrow and accompanied by Pārvatī.
10. Jalandharamūrti—two-handed, with umbrella and kamaṇḍalu with spout. A royal figure stands with offering.
11. Brahmaśīrachchēdanamūrti—Peculiar figure with dagger, axe, trisūla, and Brahma's head.
12. Virabhadramūrti—attended by Dakshabrahma and Pārvatī.
13. Śaṅkaranārāyaṇamūrti—Abhaya, axe, śaṅkha and dāna.
14. Ardhanārīśvaramūrti.
15. Kirātārjunamūrti—Śiva handing an arrow to Arjuna. (Pl. XIV, 3).
16. Kankālamūrti—a form of Bhairava like Bhikshāṭanamūrti.
17. Chaṇḍikēśvara Varaprasannamūrti.
18. Viśhakaṇṭhamūrti—Pārvatī's hand touching Śiva's throat. (Pl. XIV, 1).
19. Chakraḍānamūrti—showing Śiva presenting Chakra to Viśhṇu. (Pl. XIV, 4).
20. Viḡhnēśvara Varaprasannamūrti.
21. Sōmaskandanmūrti.
22. Ēkapādamūrti—with Brahma and Viśhṇu emanating from the body of Śiva who stands on one leg. (Pl. XIV, 2).
23. Sukhāsīnamūrti.
24. Vaṭamūla Dakṣiṇāmūrti—a fine group showing Dakṣiṇāmūrti seated in yōgāsana as a teacher and surrounded by worshipping ṛishis. (Pl. XV, 1).
25. Līṅgōdbhavamūrti—flanked by Brahma on the swan and Viśhṇu on Garuḍa. (Pl. XII, 4).

Perhaps the largest and most majestic structure erected by Kṛishṇarāja Oḍeyar

III is the main mahādṡvāra of the temple. The mahādṡvāra

• **Mahadvara.** or the main gate of the temple has a seven-storeyed tower above it. The doorway appears to be about 18 feet high and has the figures of the dvārapālas and Gaṅgā and Yamunā on the jambs. On the inner jambs are the images of Kālabhairava and Virabhadra. On the inner lintel is a long seven-line inscription in Kannada stating that the tower was constructed in about 1845 A. D., by Dēvājamīnā, wife of Chāmarāja Oḍeyar and mother of Kṛishṇarāja Oḍeyar III. The walls have relieve carvings of sinhalalāṭas and of musicians, dancers and wrestlers in various poses. The pillars of the mahādṡvāra are like those in the Gaṅgādhareśvara temple at Seringapatam. The lower ones have lion brackets and the upper ones gaṇḍabhēruṇḍa brackets which are unique. Each bird is represented as having two lion faces each of which has crests and a curved beak. Each of the seven storeys of the brick tower is formed of multipilastered turrets of the Dravidian style and each opening is defended by two

**dvārapālas.** The tower is about 100 feet high and is surmounted by nine large gilded kalaśas supported by crescents.

In front of the mahādvāra a large dvāramanṭapa or porch was built by Nilagiri Muddaṇṇa about forty years ago. It is borne on eight

**Front porch.** huge granite pillars containing some interesting relieve sculptures. Among these are the following proceeding

from the east clockwise :—

*Pillar No. 1—*

Nandikēśvara.

Rāvaṇa.

Umāmahēśvara.

Kāmadhēnu.

Bhairava with scorpion.

Garuḍa with amṛita kalaśa.

*Pillar No. 2—*

Bhrīṅgi.

Five-hooded cobra.

Indra with elephant.

Agni with ram.

Yama with buffalo.

*Pillar No. 3—*

Niruti with human being.

Lady at toilet.

Seated ṛishi.

*Pillar No. 4—*

Kaumārī with peacock.

Sarasvatī.

A kālinga serpent standing upon tail and catching a garuḍa bird which holds in its beak a smaller serpent.

Sūrya.

Vishṇu with Garuḍa.

Left of the gate :—

*Pillar No. 5—*

Ṛishi with kalaśa.

Nāga.

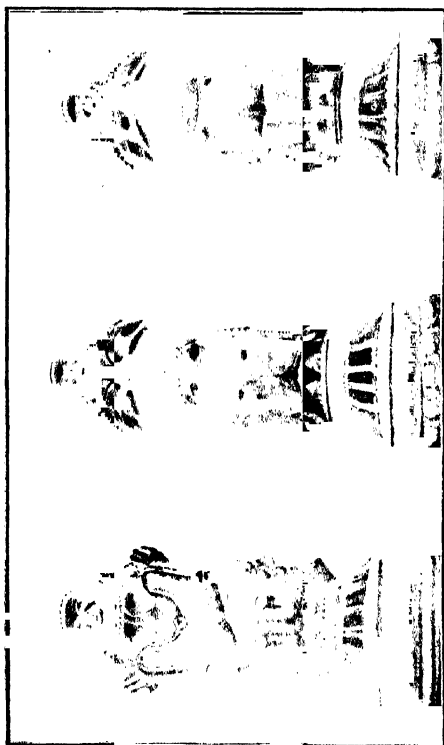
Janārdana with Hanumān.

Girijākalyāṇa with Nandi.

*Pillar No. 6—*

Ṛishi.

A crocodile devouring a fish.



1. (1) SKANDANATHAR (p. 28), (2) RUDRASASTHALI (p. 28),  
(3) NANDAR (p. 28).



2. (1) MANRYAVACHAR (p. 27), (2) CHARARICUTALI (p. 28),  
(3) GANANATHAR (p. 28).



3. (1) TRISAHASRABHUSUR (p. 28), (2) NILAKANTHAR (p. 28),  
(3) MANADHAR (p. 29).



4. (1) VIDVAVANTAR (p. 28), (2) PUTAVATI (p. 28),  
(3) ABHUTCHARAR (p. 28).



Varuṇa with makara which is like a yāli.

Vāyu with deer.

*Pillar No. 7—*

Kubēra with horse.

Ṛishi and a lady.

Īsāna with bull.

Nāgaliṅga being kicked by Kaṇṇappa.

*Pillar No. 8—*

Female Garuḍa bird with amṛitakalaśa.

Amṛitakalaśa.

Vīrabhadra.

Lady putting on anklet.

Shaṇmukha with peacock.

Dancing Gaṇēśa.

Brahma on swan.

Nāgaliṅga.

Kumāra with peacock.

The central beams have Umāmahēśvara, Shaṇmukha, Lakshmī-Narasimha and Nandi in their central panels. Above the central beam, over the parapet, is a small stone image of Lakshmī with a five hooded cobra overspreading her head.

The porch has on either side a granite elephant.

The parapet of the Nañjunḍēśvara temple, which is built of brick and mortar is composed of a long series of highly ornamental turrets, each with an interesting Śaiva icon of stucco underneath it. Here are preserved finely shaped images of various

icons which cannot be ordinarily met with elsewhere and are valuable for illustrating Śaiva iconography. Proceeding clockwise from the east mahādvāra they, are as follows :—

1. Varuṇa on makara.
2. Vāyu on deer.
3. Kubēra on horse.
4. Īsāna.
5. Nārāyaṇa on Garuḍa.
6. Vīrabhadra.
7. Pūrva Asitāṅga Bhairava—The image looks like Brahma and Sarasvatī on swan.
8. Umāmahēśvara on Nandi.
9. Kumāra and Kaumārī on peacock.
10. Niruti—Krōdhabhairava : Like Yama with consort on buffalo.
11. Varuṇa—Unnata Bhairava : Like Indra with consort on elephant.



12. Vāyavya—Kapāla-Bhairava: Like Lakshmīnārāyaṇa on Garuḍa. The god has a jaṭa.
13. Kubēra—Bhīṣaṇa-Bhairava: Like Kumāra with consort on peacock.
14. Īśānya—Samhāra-Bhairava: A couple seated on a rat.

*Sixteen images of Subrahmaṇya—*

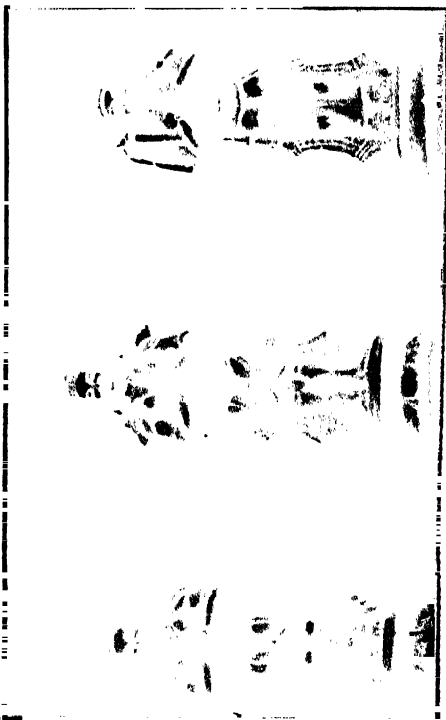
15. Jñāna-Śakti-Subrahmaṇya—holding vēla and human head.
16. Skanda Subrahmaṇya—[abhaya, parrot, vajra (?), dāna].
17. Dēvasēnāpati Subrahmaṇya—with two heads and eight hands [abhaya, svastika, sword, round fan (?), parrot, buckler, vēla, dāna].
18. Subrahmaṇya with four heads—[abhaya, arrow, leaf, demon's head, vēla (?), bow, dāna, etc.].
19. Gajārūḍha-Subrahmaṇya—seated on a trunked yāli or lion.
20. Śarakānana Subrahmaṇya—eight-handed figure seated on a lion.
21. Kārtikēya Subrahmaṇya—eight-handed and seated on peacock.
22. Kumāra Subrahmaṇya—four-handed and standing.
23. Shaṇmukha Subrahmaṇya—six-headed and twelve-armed, standing with peacock behind.
24. Tārakāntaka Subrahmaṇya—with six hands and seated on elephant.
25. Sēnāni Subrahmaṇya—standing with four hands (abhaya, chakra, śaṅkha, dāna).
26. Brahma Subrahmaṇya—standing with four hands (abhaya, trisūla, vēla or vajra, dāna).
27. Śasta Subrahmaṇya—(abhaya, spear, vajra, dāna).
28. Vallī Subrahmaṇya—with six hands [abhaya (?), demon's head, a banner and dāna].
29. Kalyāṇa Subrahmaṇya—seated on peacock and four-handed (abhaya, arrow, bow and dāna).
30. Bāla Subrahmaṇya—seated on peacock holding goad, śakti, pāśa.

*Seven images of Tāṇḍavēśvara—*

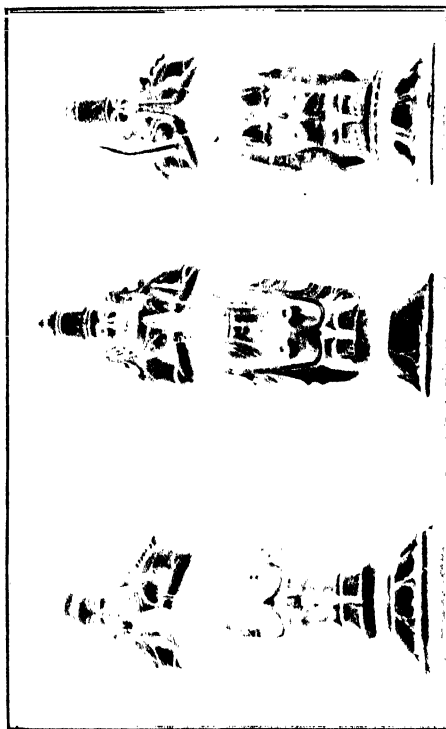
31. Ānanda Tāṇḍava—wearing shorts of tiger skin with a demon grinning in admiration.
32. Sandhyā Tāṇḍava—damaged.
33. Umā Tāṇḍava—with tresses of hair falling around and Gaṅga on head.
34. Gaurī Tāṇḍava—Gaurī standing by and admiring.
35. Kālikā Tāṇḍava—with eight arms.
36. Tripura Tāṇḍava—with twelve arms.
37. Samhāra Tāṇḍava.

*Ten images of Dakṣiṇāmūrti—*

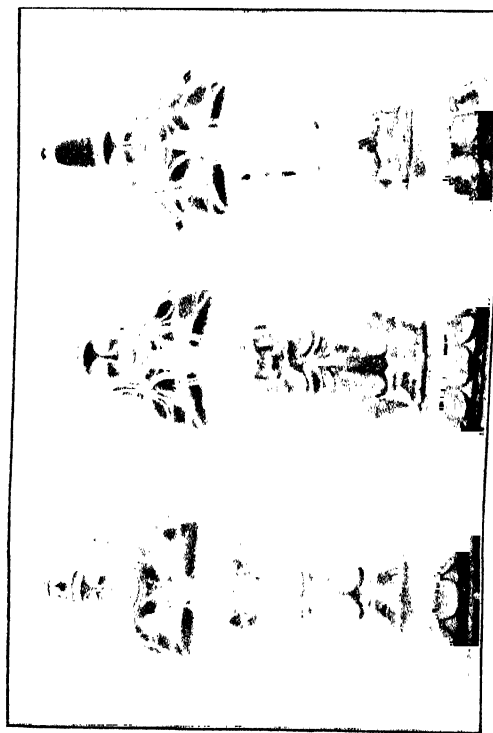
38. Vīṇā Dakṣiṇāmūrti: Like the one inside the temple, seated in yōgāsana holding vīṇā.



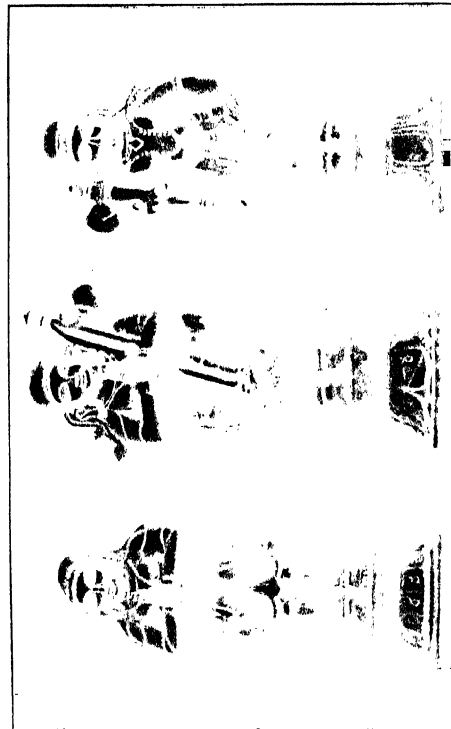
1. (1) MARE SOMAVAJIGALE (p. 28). (2) SAKTINATHARU  
(3) DANDABHATTARU (p. 28).



2. (1) SRIMALARU (p. 28). (2) DHARMAKETANARU (p. 28).  
(3) LOHITAKSHARU (p. 29).



3. (1) Not named. (2) SIVANANDI (3) KALIKAMARU (p. 28).



4. (1) MARARU (p. 28). (2) GITAKAMARU (p. 29).  
(3) VARAMINTHARU (p. 28).



39. Sāmba Dakṣiṇāmūrti—seated in sukhāsana on a raised seat and holding book.
- \*40. Yōga Dakṣiṇāmūrti—in yōgāsana holding book.
41. Samhāra Dakṣiṇāmūrti—with the right knee pressing upon a demon.
42. Śakti Dakṣiṇāmūrti—with consort on left lap.
43. Jñāna Dakṣiṇāmūrti—in yōgāsana holding rosary.
44. Anuṣṭhāna Dakṣiṇāmūrti—in sukhāsana, holding rosary and book.
45. Vyākhyāna Dakṣiṇāmūrti—with the left hand holding book and the right in chinmudra.
46. Vidyā Dakṣiṇāmūrti—one hand holding vīṇā and the other three broken.
47. Vaṭamūla Dakṣiṇāmūrti—in sukhāsana, with banyan branches above.

*Miscellaneous—*

48. Liṅgodbhavamūrti.
49. Vēlāyudha Subramanyamūrti—with long spear, quiver and sword, the right hand in abhaya.
50. Kālabhairava—with hound behind.
51. Chamuṇḍēśvarī—sixteen-handed and treading upon buffalo-headed demon. Near the south-west corner on the wall is a small relieve of Gaṇapati which is famous as a boon-giver.

*West parapet—*

52. Chandrasēkharāmūrti—damaged.
53. Umāmahēśvaramūrti—damaged.
54. Vṛishabhārūḍhamūrti—the couple on Nandi.
55. Tāṇḍavamūrti with long dishevelled tresses.
56. Kalyāṇa Sundaramūrti—Śiva marrying Pārvatī.
57. Bhikṣhāṭanamūrti—with dog damaged.
58. Kāmasambhāramūrti—Śiva seated in yōgāsana with Kāma shooting a flower from the back of a parrot.
59. Kālasambhāramūrti—with Mārkaṇḍēya and Yama.
60. Jalandharamūrti—with umbrella and kamaṇḍalu like vāmana.

*Back centre—*

61. Gajāsuramardanamūrti—spearing an elephant's head.
62. Tripura Samhāramūrti—seated in chariot and shooting at a flying demon.
63. Vīrabhadramūrti—with Pārvatī and Dakṣabrahma.
64. Śarabhamūrti—with the body of a six-legged lion, a human trunk, thirty-two hands and a long-nosed lion face. This is an interesting and terrible figure.
65. Aghōramūrti—with thirty-two hands—standing in samabhaṅga [abhaya, triśūla, śankha, leaf, banner, vajra, gadā, curved sword, vajramuṣṭi, arrow, ribbed mace, goad, chakra, broken, triśūla, sword, buckler, ḍamaru,

śankha (?), broken, fruits, bow, discus, curved dagger, straight dagger, book, daṇḍa, chitṭe-tāḷa, bell, demon's head, deer and dāna].

66. Ardhanārīśvaramūrti.
67. Kirātakamūrti.
68. Kaṅkāḷamūrti—with Nandi.
69. Chaṇḍikēśvaramūrti—standing and begging.
70. Viśaharamūrti.

*North-west corner of north parapet—*

71. Chakradānamūrti—bestowing discus to Viṣṇu.
72. Vighnēśvara Varaprasannamūrti—damaged.
73. Sōmāskandamūrti—with a number of indecent figures nearby.
74. Sukhāsīnamūrti—with a number of indecent figures nearby.
75. Ēkapādamūrti.
76. Dakṣiṇāmūrti.

*Thirty-two forms of Gaṇapati—*

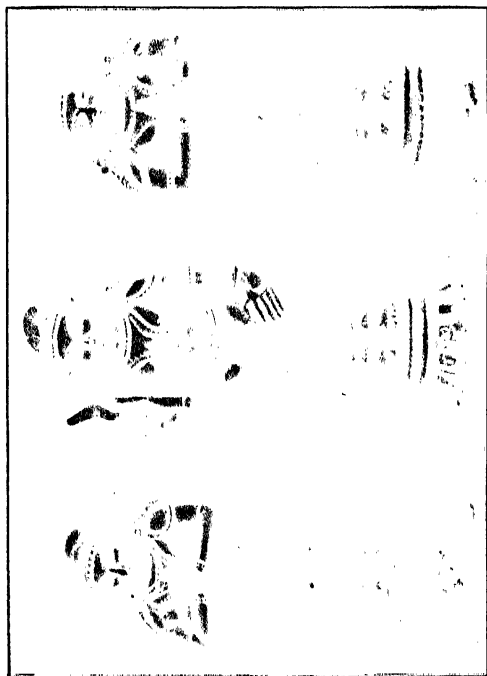
77. Bhilla Gaṇapati—damaged.
78. Duṇḍi Gaṇapati.
79. Taruṇa Gaṇapati.
80. Tāṇḍava Gaṇapati—dancing.
81. Vīra Gaṇapati—standing with twelve arms.
82. Lakṣmī Gaṇapati—with consort on left lap.
83. Chaturmukha Gaṇapati—with four elephant faces.
84. Śakti Gaṇapati—with consort.
85. Vijaya Gaṇapati—with eight hands.
86. Ṛṇavimōchana Gaṇapati—no distinguishing mark.
87. Mahā Gaṇapati—with consort and ten arms.
88. Śrīṣṭi Gaṇapati.
89. Pañchamukha Gaṇapati—with five heads.
90. Samādhi (?) Gaṇapati.
91. . . . . Gaṇapati—with pot in left front hand.
92. Uchchishṭa Gaṇapati—with consort.

*Forms of Śiva—*

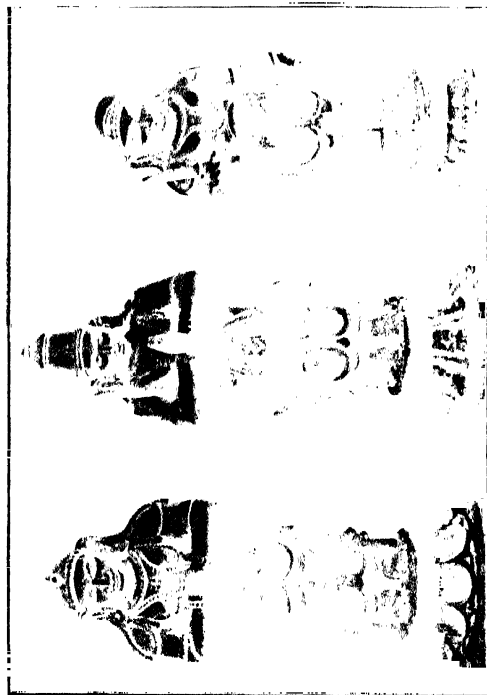
93. Vighnēśvara Varaprasannamūrti.
94. Chaṇḍikēśvara Varaprasannamūrti.

*Forms of Gaṇapati—continued—*

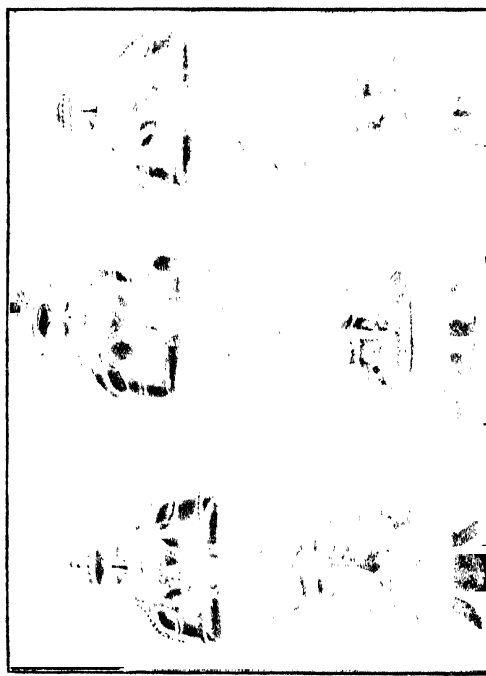
95. Kṣhipra Gaṇapati—with six hands.
96. Hēramba Gaṇapati—with eight hands.
97. Ūrdhva Gaṇēśam Gaṇapati—with the trunk projected forward in front.
98. Kṣhipraprasāda Gaṇapati—with consort.
99. Mahā Gaṇapati—with eight hands.



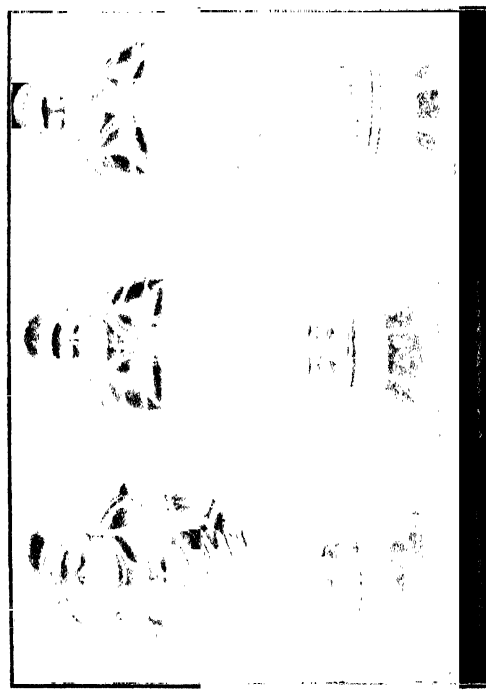
1. (1) ENADINATHARU (2) DARUKARU (3) AMARANITI (p. 28).



2. (1) KIRTISAKHARU (2) KUMARARU (3) SADASATRIYARU (p. 29).



3. (1) BHADRABHAKTARU (p. 28). (2) ATIBHAKTARU (p. 29). (3) MANADHANARU



4. (1) SANKULADAYARU (p. 28). (2) AVIKARI (p. 29). (3) GANOLLASARU.



100. Bijāpurada Gaṇapati—with ten arms and consort on lap.
101. Sarvārthasiddhi Gaṇapati—standing with ten arms.
102. Sadāśiva Gaṇapati—five heads, ten arms and consort on lap.
103. Vighnarāja Gaṇapati—with a seven-hooded cobra over his head.
104. Tatyākshara Gaṇapati—Gaṇapati with eight arms.
105. Yāga Gaṇapati.
106. Śūra Gaṇapati.
107. Ibhavaktra Gaṇapati.
108. Karindra Gaṇapati.
109. Ramā Gaṇapati.
110. Gaurīputra Gaṇapati—with five heads and ten hands.

*The Seven Mothers (Saptamātrikas)—*

111. Brāhmī on swan.
112. Māhēśvarī on bull.
113. Kaumārī on peacock.
114. Vaishṇavī on Garuḍa.
115. Vārāhī on buffalo (peculiar).
116. Indrāṇī on elephant.
117. Chāmūṇḍī riding on a rākshasa.

*North-east corner.*

118. Brahma with swan at the back.
119. Indra on elephant.
120. Agni on ram.
121. Yama on buffalo.
122. Niruti on human being.

## BANGALORE DISTRICT

### BANGALORE FORT.

The North or Delhi Gate and a third of the original out-works are the only portions now remaining of the once extensive fort at Bangalore. The fort is said to have originally consisted of a double rampart running in an oval shape. (Home's *Select Views in Mysore*, 1794). Out of the five strong gates which are said to have existed on the north side only three remain now: one in the outworks, the second in the west wall of the east bastion and the third, which is the Delhi Gate proper in the cross wall running east to west to the south of the east bastion.

#### Delhi gate.



All the three gates are high and arched. They are mostly built of brick and mortar, each with a portal to left and one with guard

**History and general description.** rooms on the inner side. Tipu is said to have entirely rebuilt the Delhi Gate. But on the outer southern jamb of

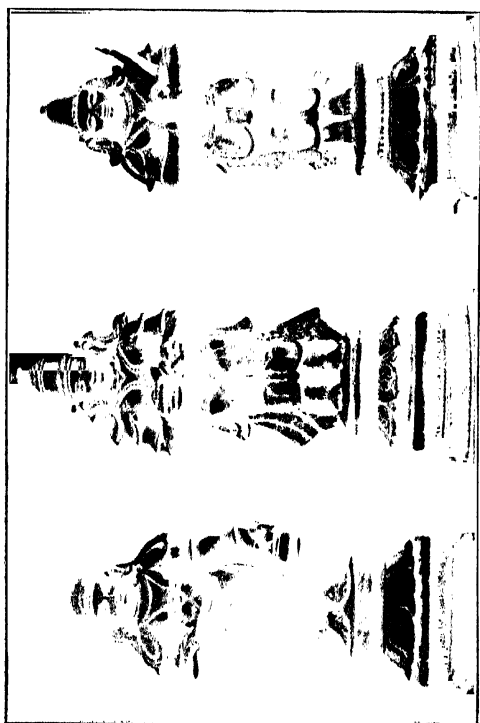
the middle gate is sculptured a Hindu warrior in relief. (Pl. XX, 1). He is perhaps Kempe Gaṇḍa of Māgaḍi. He is represented in the act of attacking a tiger with his sword and short spear (?) This fort gate and the adjacent walls including at least the west wall of the cutworks seem to have been originally Hindu in construction. Relief figures of the lion, the liṅga, matsya, Gaṇeśa, etc., appearing here and there on the inner fort wall as also on the western cross wall of the outworks support this view.

There are two semicircular bastions in the inner fort wall, of which the one on the east is larger than the other to its west. The former had originally a Hindu gateway with pendant bud capitals on its jambs. Tipu seems to have closed it up during his extensive renovations of the fort and constructed the Delhi Gate in a south cross wall which he seems to have constructed afresh along with another, that is perhaps the middle gate in the west wall of the bastion. The three chambers inside this east bastion were also probably put up by him. At the head of the western chamber there is a tablet mentioning that it was the dungeon in which Captain David Baird and others had been confined till their release in 1785. Home states that near the north or Delhi Gate, Tipu established a mint, a foundry for brass cannon, an arsenal for military stores, magazines for grain and gunpowder, etc. It is very likely that these chambers were guard rooms or magazines.

The Delhi gate, though mostly built of brick and mortar, is faced with stone on the northern side. The western wall of the east bastion containing the middle gateway seems to have been an improvement effected to the fort by Tipu. But the northern wall which contains a Gaṇeśa shrine and two arched side niches is definitely Hindu and must have stood before the days of Tipu.

To the west of the east bastion runs a cross wall of the out-works south to north with another running at right angles to it, west to east, and containing the first of the three gates from the north, which has been illustrated by Home in Plate VII of his *Select Views in Mysore*. This gate had guard rooms on the outside as well as on the inside. Those on the outside have been knocked down already, while those on the inside, now proposed to be dismantled owing to their great decay and ugliness, stand in the north-west corner of the quadrangle abutting the north wall of the outworks. There are three rooms with arched doorways of which the one on the east is smaller in size than the rest. The structure is of brick and mortar and was perhaps built by Tipu.

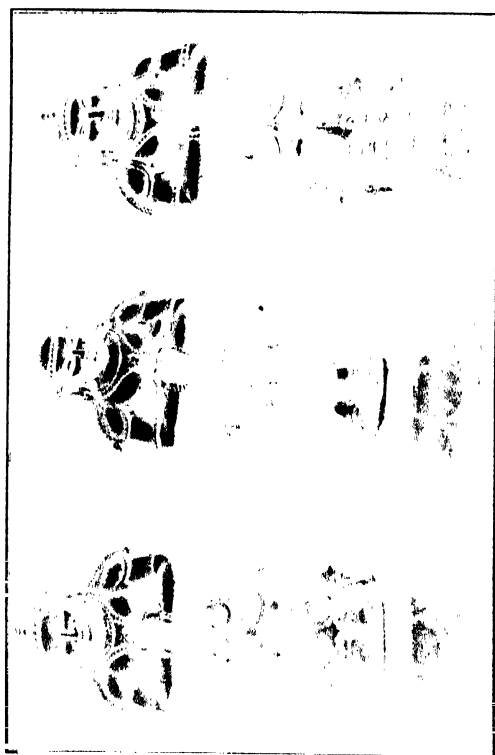
In the western crosswall there is now a chamber, which, during the Hindu period, seems to have been open and to have served as a gateway. Inside the



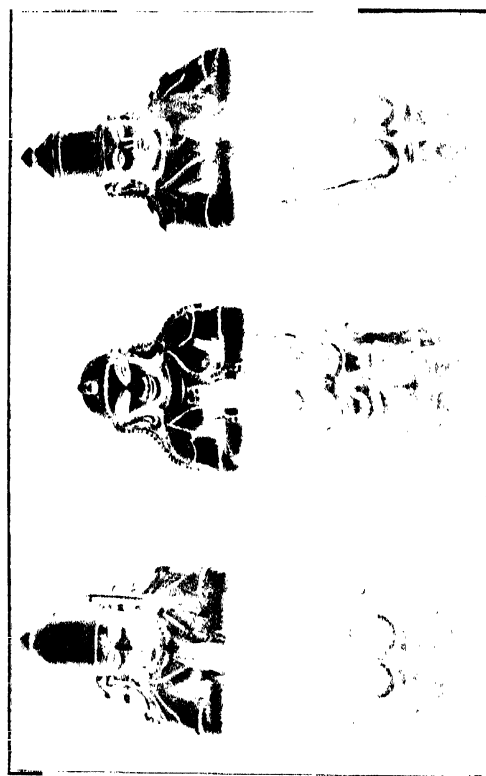
1. (1) KALINCHI (p. 29). (2) SIVAMANASAMEANDHARU (p. 27).  
(3) PANGHAPADARU (p. 29).



2. (1) KAVALLINI (p. 27). (2) SUNDARA (p. 27).  
(3) NANDINI (p. 27).



3. (1) SATYADHANARU (p. 28). (2) MURTINATHARU (p. 28).  
(3) NIRUBDHASARDULARU (p. 28).



4. (1) SATYARTHARU (p. 28). (2) SAMBUCHITTARU (p. 29).  
(3) ABHIRAMARU (p. 29).



chamber there are thick Dravidian pillars. At the head of the doorway is a relief figure of Gajalakshmi.

A third crosswall on the east connects the east bastion with the northern wall of the outworks. To the east of the east bastion there is a shrine of Hanumān which originally guarded the Hindu gateway.

The brick parapets above the fort walls were all evidently put up during the days of Tipu Sultan. They have musket holes and cannon platforms.

## MANDYA DISTRICT.

### Gangavadi.

Gaṅgavāḍi is a village about four miles to the east of Honakere in the Nāgaṃaṅgala taluk. It appears to date from the Hoysāḷa

**Situation and antiquity.** times as can be gathered from the innumerable vīragals of this period which are built into the platform of a *peepul* tree to the north-east of the Bīrēdēva temple at the place. Some of the vīragals have inscriptions but are so worn out that not much can be made out of them. According to the tradition current in the locality the place is said to have been ruled by a certain Gaṅgarāja and derived its name from him. It is not known to what dynasty he belonged, if at all it is true that a king of this name ruled the place. Nor is it possible for us, in the absence of a definite inscription, to identify him with the famous Hoysāḷa general who bore that name. There are, however, the remains of an ancient fort at the place; but these belong to the 17th century and only prove that the place was the seat of a Pālleyagār of the period.

On the way from Honakere to Gaṅgavāḍi and nearer the latter place than the former, there is a huge boulder called Sankankallu by the villagers. The front face of the boulder has the marks of an ancient quarry which the people have mistaken for an inscription. At the foot of the boulder is a small natural stone worshipped by the people as Gaviraṅga. To the east of the boulder flows the river Lōkapāvanī and renders the prospect of the surrounding country highly attractive.

### Sankankallu.

### Machalaghatta.

#### MALLÊŚVARA TEMPLE.

Māchalaghāṭṭa is a village about four miles directly to the south of Honakere.

**The place.** In an inscription (Ng. 106) the place is called Māchanaghāṭṭa and Bijjalêśvarapura. About a hundred yards to the

north-east of the village there is the Mallēśvara temple (Pl. XV, 2) which is a good monument of the Hoysala period (circa 13th century A.D.).

The temple is a soapstone structure facing east. It consists of a square garbhagṛiha, a vestibule, a square navaraṅga and a porch (Pl. XVI, 1).

**General description:** The building seems to have been raised on a floating foundation.

**Outer view.** The basement consists of three square and uncarved cornices. The outer walls are relieved by right-angled pilasters. The eaves are a little sloping. The parapet above them is intact only on the south where it has, in the middle, an Umāmahēśvara group and stone kalāśas at the corners. The tower which is a stepped pyramid consists of nine tiers with dentil mouldings at intervals projecting upwards. The finial of the tower is missing. In front of the tower is a stone projection over the vestibule.

The porch of the temple has two cylindrical pillars on either side in front. Its ceiling is formed like a dome and is circular with a lotus pendant in the centre.

The navaraṅga doorway is plain but for an eaves-shaped cornice above the

**Navaranga.** uncarved-lintel. On either side of the doorway are star-shaped pilasters. The navaraṅga hall is about 16' square.

Against the walls on the interior are cruciform pilasters. The central ceiling is supported on four lathe-turned bell-shaped pillars. These central pillars are well-worked in their several mouldings and have the garland, rosette and medallion ornamentations on the shaft.

All the ceilings of the navaraṅga are well-designed domes and are differently shaped. Starting from the east and running clockwise

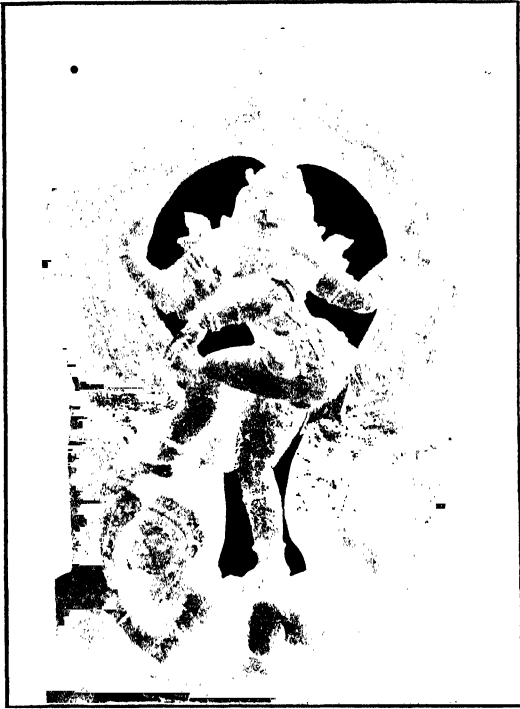
**Navaranga ceilings.** they are as under :—

1. Twelve-pointed star with lotus pendant in the centre.
2. Six-pointed star with lotus pendant.
3. An octagon with an octagonal pendant.
4. Square with arched corners and indentations at the sides. Lotus pendant.
5. Octagon with a square above it. In the centre is a Tāṇḍavēśvara group.
- Flat ceiling.
6. Three concentric squares with lotus pendant in the centre.
7. Two concentric eight-pointed stars with lotus pendant in the centre.
8. Octagon with a circle above and a lotus pendant in the centre.
9. Central—thirty-two pointed star with three concentric circles above.

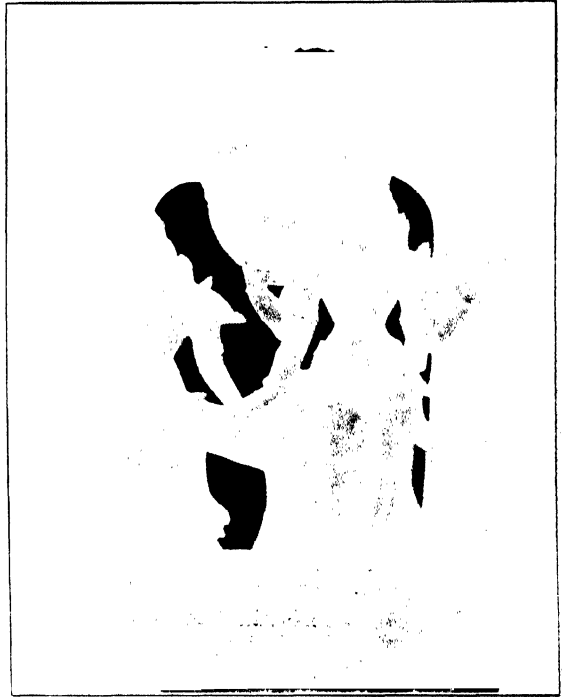
In the centre hangs a beautiful lotus pendant. The corner stones on the beams have the figures of Dikpālas, etc.

In the central aṅkana of the navaraṅga is a beautiful potstone Nandi. Of the four turreted niches in the hall only two contain images.

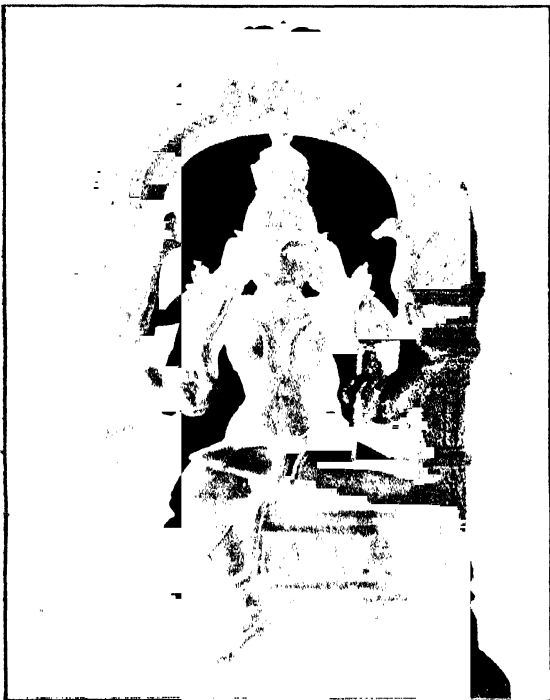
**Images in navaranga.** The images are : Gaṇēśa and Saptamātrikas.



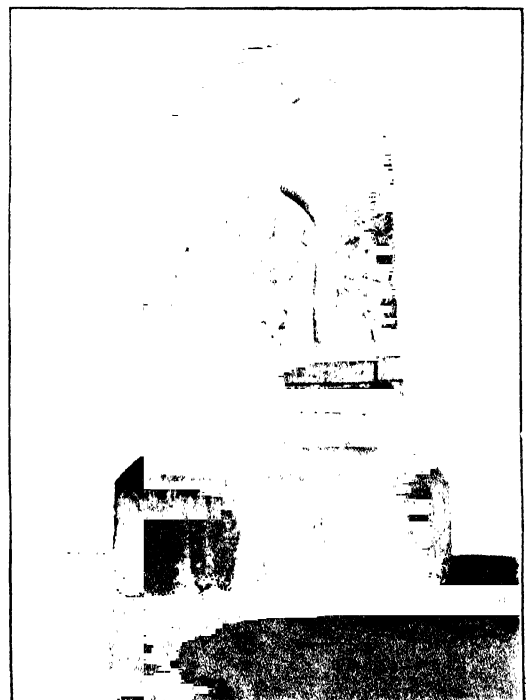
1. TANDAVESVARA (p. 30).



2. GIRIBHAKALYANAMURTI (p. 30).



3. KAMASAMHARAMURTI (p. 30).



4. LINGODDBHAVAMURTI (p. 31).



The vestibule doorway is well worked with jambs and perforated windows at the sides. Above the lintel is an eaves-shaped cornice. **Vestibule.** The pediment contains the figure of Umāmahēśvara, while the upper lintel has a Tāṇḍavēśvara group flanked by tailed makaras. The ceiling of the navaraṅga rises on two sets of corner stones with a lotus pendant in the centre.

The garbhagriha doorway, like that of the vestibule, is also well worked. It is guarded on either side by dvārapālas. On the lower lintel **Garbhagriha.** is the figure of Gaṇalakṣmī, while on the upper one is that of a four-handed goddess holding in her four hands the following attributes in order : abhaya, kalaśa, lotus and dāna. She is flanked on either side by lady attendants and long-tailed makaras. The ceiling of the garbhagriha is similar to that of the vestibule. The main līṅga is about 2½ feet high including the pedestal or pāṇipīṭha.

A little distance to the south-east of the temple was standing until recently a pillar which appears to have been about 8 feet high originally. It has been brought down. Its sixteen-sided shaft rises on a square base.

### BHAIRAVA SHRINE.

About 150 yards to the north-west of the Mallēśvara temple is a ruined and plain structure dedicated to Bhairava. It faces south and contains in its main cell three images of Bhairava of which one is definitely Hoysala and is well carved.

In front of the temple is a *śīṭale-gallu* which is exactly like the one exhibited in the Archaeological Office museum.

### Bhaktarahalli.

### MALLĒŚVARA TEMPLE.

The *bēchirāk* village of Bhaktarahalli lies about a mile to the north-west of the Mallēśvara temple of Māchalaghaṭṭa. It contains a granite **Situation and general description.** temple dedicated to Mallēśvara. The structure faces east and its outside walls are plain except for the occurrence of right-angled pilasters around the garbhagriha and vestibule. The original stepped-pyramidal tower above the garbhagriha is all but completely ruined now like the one at Māchalaghaṭṭa.

Inside the navaraṅga there are four pillars, the eight-sided and sixteen-sided mouldings of whose shafts are surmounted by wheel-shaped mouldings and square abacus. The central ceiling of the navaraṅga rises on two sets of corner stones with a lotus pendant in the centre, while the other ceilings of the hall are all flat. Among the rude stone images kept in the navaraṅga are : Bhairava, Sūrya, and



Virabhadra which are all small in size, being about a foot in height. There is also a saptamātrika panel. The vestibule doorway has perforated screens on either side of the jambs. The līṅga inside the garbhagriha is low.

### Somenahalli.

About a mile and half to the north-west of Honakere lies the village of Sōmenahalli. The monuments at the place are mostly of the 17th

**Antiquity of the place.** century A.D. There are the remains of a fort of this period whose walls have been built up of stone blocks of large size without mortar. Near a wide gateway of the fort are two temples: one of Sōmanahallammā, a popular goddess of the locality, and the other of Hanumān, the guardian deity of the fort gate. Both these structures are of the same period as the fort. But the temple of Kōṭemāramnā on the inside of the gateway is a size stone structure built in more recent times.

About fifty yards to the west of the gateway is a Kārugallu whose date, however, seems to be more ancient than that of the monuments referred to above. The side slabs of this Kārugallu are huge like those at Belūr (M. A. R. 1939 p. 35) and measure about 7 feet high and 3 feet wide.

### LAKSHMĪ-NARASIMHA TEMPLE.

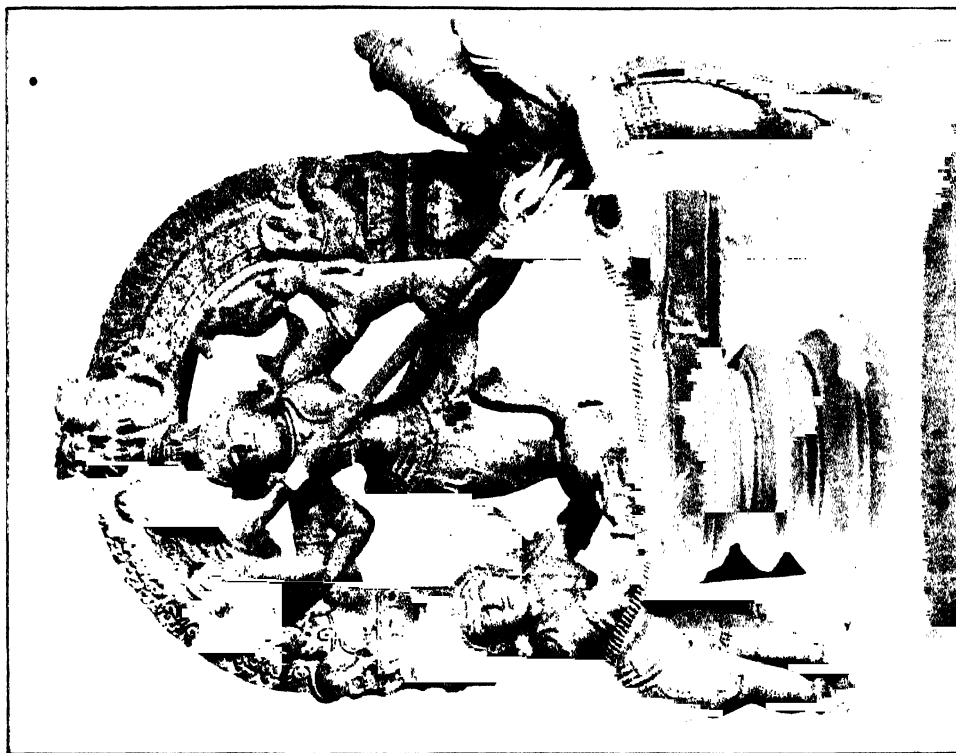
A little distance to the west of the Kārugallu and near the west fort wall is the temple of Lakshmīnarasimha. (Pl. XV, 3). The structure

**General description:** is of granite and faces east. It consists of a square garbhagriha, a closed vestibule, a square navaraṅga and a front porch. Among the outside basement cornices are a rounded cornice and an eaves-shaped one, the latter having kīrtimukha ornamentation. The outer walls of the garbhagriha and the navaraṅga are relieved by right-angled pilasters having the biscuit and cushion-shaped mouldings above. There are also turreted niches in the north and south outer walls of the navaraṅga and the north, west and south walls of the garbhagriha. The turrets are boat-shaped with kīrtimukhas above. Above the walls the eaves have a sharp curve with kīrtimukha ornamentation at intervals. A row of sea-horses ornaments the eaves around the garbhagriha as at Rāghavāpura. The occurrence of this motif here suggests that the temple might belong to the same date as the Rāghavāpura temple, viz., the 14th century, though the crude main image here would point to some later period. The temple appears to have had no tower.

The front porch of the temple is raised on two cylindrical pillars of granite and is entered by two flights of steps on the south and north.

**Porch and navaranga.** The navaraṅga doorway is flanked by two right-angled pilasters. The jambs have the scroll and floral ornamenta-

NANJUNDESVARA TEMPLE, NANJANGUD.



1. MANMATHA (p. 30).

KAL



tions which are carried over the lintel also. The four central pillars inside the *navaraṅga* are of granite, bell-shaped and shortish. Their bases are cubical; but their shafts have the cylindrical, vase and wheel-shaped mouldings, with garland ornamentation on the cylinder. The central ceiling is deep and formed by two sets of corner stones placed one on another. A low pendant hangs from the centre of the ceiling.

In the *navaraṅga* is lying a very rude granite image of Lakshmīnarasimha bearing the *vaḍḍalai* caste mark on its forehead.

The vestibule doorway is plain. Inside the vestibule is another Lakshmīnarasimha group similar to the above and as crude. The image is set up on a Garuḍa pedestal.

**Vestibule and garbhagriha.**

The garbhagriha is empty. The original image seems to have been lost. Neither of the Lakshmīnarasimha images mentioned above can be the original image which once occupied the garbhagriha. These images are probably not earlier than the 17th century in date, while the temple, by reason of its similarity in style to the one at Rāghavāpura, can be ascribed to about the 14th century.

### Kembanahalli.

In the hills beyond Kembanahalli and on the way to Bōgāvi were found the broken parts of a colossal soapstone image of a Jaina Tirthankara which must have been about 10' high when it was intact. The workmanship of the image is ascribable to about the 12th century A.D. The image is said to have been set up in a temple at the northern end of the hill.

**Jaina vestiges.**

### Bogavi.

The village of Bōgāvi or Bōgādi is situated at a distance of about 9 miles to the north-east of Honakere. Its original name according to inscription No. 100, Nāgamangala Taluk, was Bhōgavati and the place seems to have been a prosperous Jaina centre with a Basti to the north-east.

**Situation.**

### RUINED BASTI.

(Pl. XVII, 1).

The name of this Basti as given in inscription No. 100 Ng. is Śrīkaraṇa Jinālaya. The original structure (Pl. XVI, 2) which seems to have comprised of the garbhagriha, the open vestibule and the *navaraṅga*, the front porch possibly being added later, is said in the inscription to have been erected in 1145 A.D. by Heggade Mādayya and endowed by Hoysanādēva.

**History.**

Of the original structure the garbhagriha and vestibule have been pulled down completely so that at present only the navaraṅga and the

**General description:** front porch of nine aṅkaṇas are existing. The material used for the building is entirely granite. The outer walls are raised on a basement consisting of four cornices which are all plain and square excepting only for the dentil mouldings which project upwards at intervals on the fourth cornice. The cornices on the west contain a long inscription of the 12th century A.D.

**Outer view.** The front porch of nine aṅkaṇas is borne on 12 pillars which have cylindrical shafts rising from cubical bases. There are stone benches on the east and west sides of the porch. Though there appear to have been three entrances to the porch, all the flights of steps have disappeared now. The ceilings of the porch are all flat.

**Porch.** The doorway of the navaraṅga is plain. The outer walls of the navaraṅga have collapsed. On the inside the pilasters are of the indented type. The four central pillars are of granite and bell-shaped. Only the central ceiling of the navaraṅga has a padma carving.

To the south of the Basti a soapstone oil mill is lying.

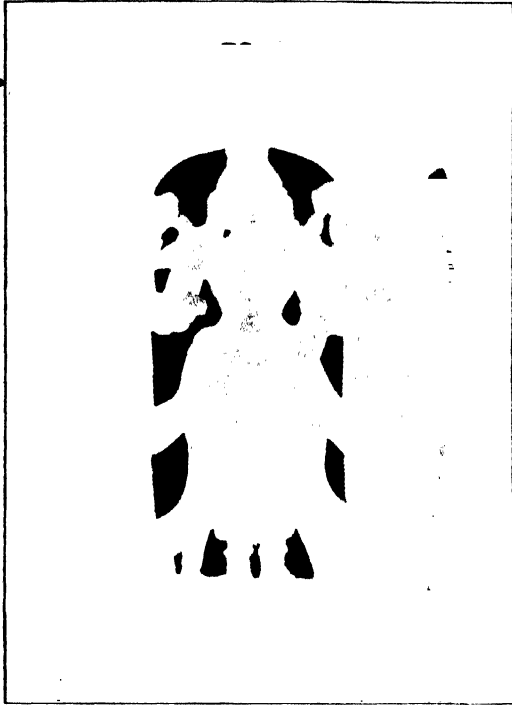
### VENKATACHALAPATI TEMPLE.

The temple of Venkātāchalapati lies about 50 yards to the south-west of the Basti and is inside the village. It is a modern structure and is architecturally unimportant.

### Palagrahar.

About two miles to the north-east of the travellers' bungalow of Nāgamangala the village of Pālagrahār is situated. It contains three temples of which one was constructed about two years ago and the other two seem to hail from about the 17th century.

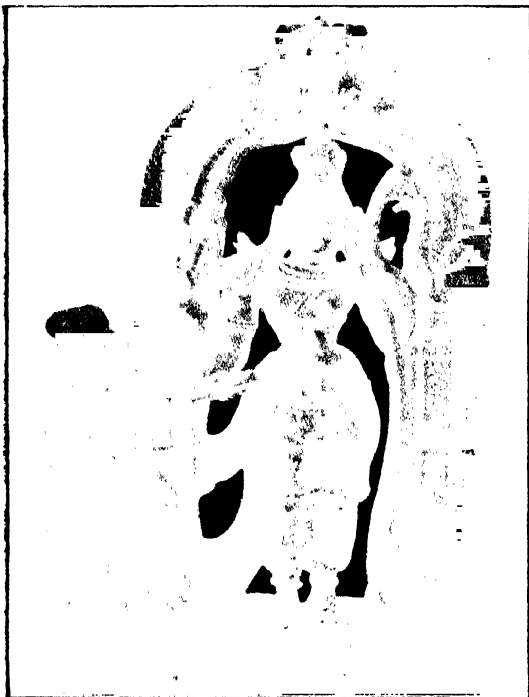
**The temples.** Of the older temples one is dedicated to Nāchchāramma and contains a metallic image of Nāchchāramma with a stone brindāvana. The other is a monocelled structure dedicated to Īśvara, and contains besides the līṅga the images of Gaṇēśa, Bhairava and a bull. In the modern temple, that is the one built about two years ago, there is a good stone image of Satyanārāyaṇa holding gadā, chakra, śankha and padma. It is said that this image was sculptured at Bangalore. In its workmanship, generally, western influence can clearly be traced. The set of metallic images viz., of Rāma, Lakshmaṇa, Sītā and Hanumān, kept in the temple does not call for any special remark since all of them are modern.



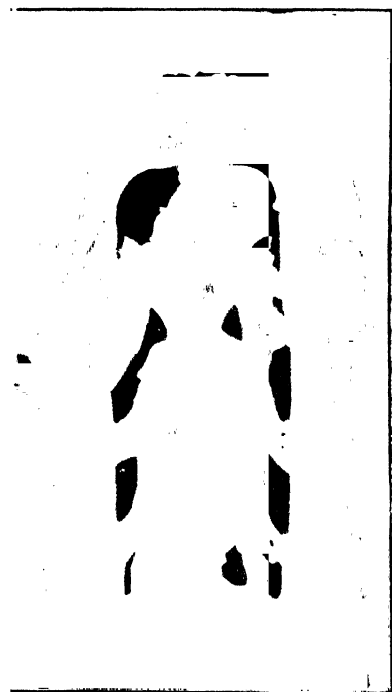
1. VISHAKANTHAMURTI (p. 31).



2. EKAPADAMURTI (p. 31).



3. KIRATARJUNAMURTI (p. 31).



4. CHAKRADANAMURTI (p. 31).



### Paduvalpatna.

•At a distance of about seven miles to the west of Nāgamaṅgala the village of Paduvalpatna is situated in a valley of the hills. Excepting

#### Viragals.

only for some of the vīragals collected in front of the village entrance, there is no monument in the village, which can be considered as architecturally important. Of the vīragals, several are small in size and unimportant. Among the larger vīragals which are only three in number and set up in small shrines built for them is one with really good carving. It has three panels of figure sculpture. In the bottom panel the hero fights his enemies with his bow and arrow. He wears a loin cloth and dagger-bearing girdle. He is ornamented with eardrops, necklace, armlets, wristlets and anklets. His hair is combed and tied up into a large knot behind his head. In the next panel the hero is being conveyed in a vimāna to the Kailāsa of Śiva. The vimāna is borne on two pillars having cubical bases and octagonal shafts. In the top panel the hero worships the liṅga.

Among the temples of the village the oldest is a structure which is of the 17th century and contains in its main cell a Gaṇeśa, a liṅga

#### The temples.

and some small figures. Another temple which is also of the same period enshrines a stone brīndāvana as at Pāl-agrahār. On the four facades of the brīndāvana are carved the relief figures of Hanumān, a saint (perhaps Rāmānujāchārya), the vaḍagalai castemark and Gōpalakṛiṣṇa. The worship of such brīndāvanas seems to be very popular in these parts, though it is more or less prevalent in other parts of the State also. The existence of such brīndāvanas is due to Śrīvaiṣṇava influence. About 50 yards to the north-west of the brīndāvana is a small Śiva temple containing a liṅga and a Nandi in its garbhagṛiha. The outer walls are faced with rubble stones, while the inner walls reveal workmanship of the 17th century. The ceiling of the garbhagṛiha is rather deep, rising on two sets of corner stones and having a low lotus in the centre.

### Devalapura.

Devalāpura is a hobli headquarter in the Nāgamaṅgala Taluk. It is situated at a distance of about nine miles to the east of Nāgamaṅgala.

**Situation and Anti-quity.** The oldest inscription at the place is Nāgamaṅgala 80 (Epi. Car. IV) which belongs to the time of Ballāḷa III (c. 1300 A.D.). This inscription which is set up in the tank area of the village is unfortunately so worn out that much of it is illegible. Since, however, it is found in the tank area a possibility suggests itself that the tank might have been constructed in the days of Ballāḷa III.



## LAKSHMĪ-NĀRĀYAṆA TEMPLE.

It is possible that the Lakshmī-Nārāyaṇa temple at the place is also of the same period as the inscription. (Pl. XVII, 3). At any rate

### History.

its similarity in the style of its construction to the temple at Sōmenahalli suggests this view, so far as the garbhagriha, the vestibule and navaraṅga are concerned. Being built entirely of granite, the temple seems to belong to three different periods structurally. The garbhagriha, the vestibule and the navaraṅga which form the original structure were perhaps constructed early in the 14th century. The similarity of the front porch to the one at the Lakshmī-Nārāyaṇa temple at Rāghavāpura in the Gundlupet taluk of the Mysore District, suggests that it is also possibly of the same period or perhaps slightly later in date. But the front gateway and the pillar are definitely said in Nāgaṃaṅgala 79 to have been put up in 1472 A.D. by Chikka Allappa Nāyaka, son of Lakkaṇṇa Nāyaka, while receiving the village of Dēvalāpura from the Vijayanagar King Sālūva Narasiṅga. The tower, however, which is of brick and mortar appears to be a work of about the 17th century.

The temple is built on a floating foundation. The outer walls of the original

structure are raised on four basement cornices of which the second from the bottom is octagonal. The walls are

### General description:

#### Outer view.

relieved by right-angled pilasters as at Sōmenahalli and have niches on the south and north of the navaraṅga and

the vestibule, and on the south, west and north of the garbhagriha. These niches bear boat-shaped turrets rising on an eaves-shaped cornice which is ornamented with kīrtimukhas. The turrets are surmounted by kalaśas. The eaves which run all round the temple are straight-sided and have dentil projections upwards. The parapet, like the tower, is built of brick and mortar.

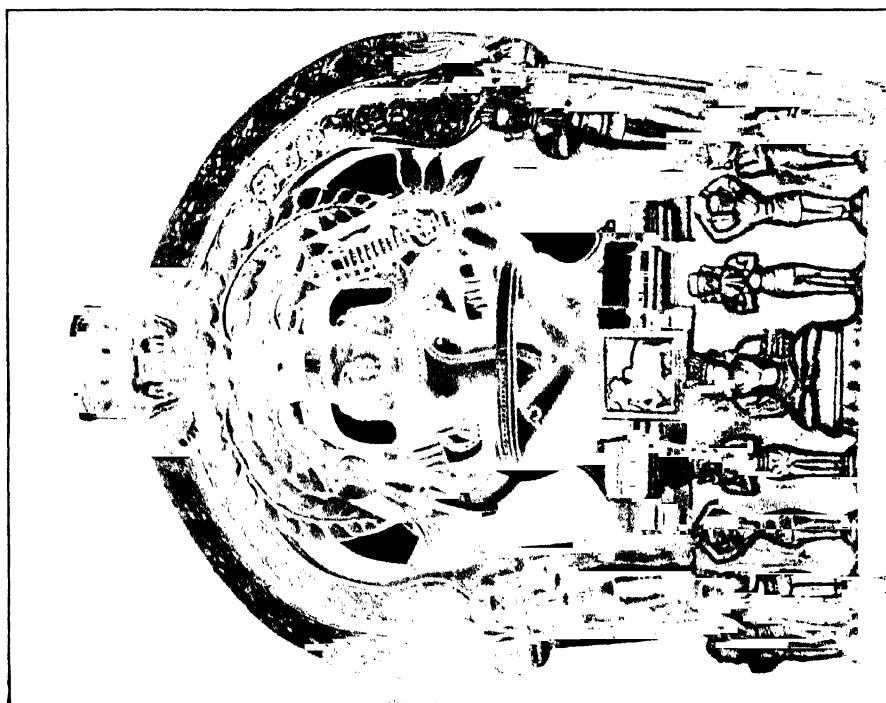
The front porch of the temple, as already stated, is designed and constructed like the one at Rāghavāpura. It is supported on four pillars each of which has a cubical base and an eight-sided and twenty-four fluted shaft surmounted by a wheel moulding and a square abacus. The porch is entered by three flights of steps on the east, south and north. The ceilings of the three aṅkaṇas of the porch are all flat except only the central one which has a padma carving in its centre.

The two pilasters on either side of the navaraṅga doorway have cubical bases, eight-sided shafts and plantain bud capitals. The door-

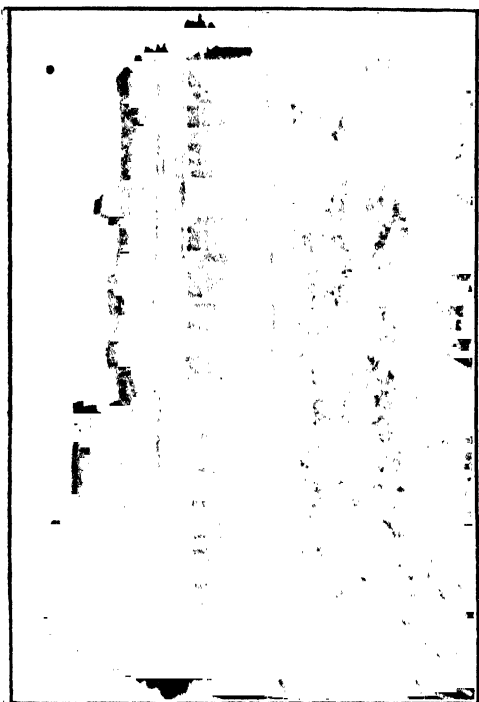
#### Navaraṅga.

way is plain with no dvārapālas. The hall is about 25 feet square. The four corner ceilings as also the one of

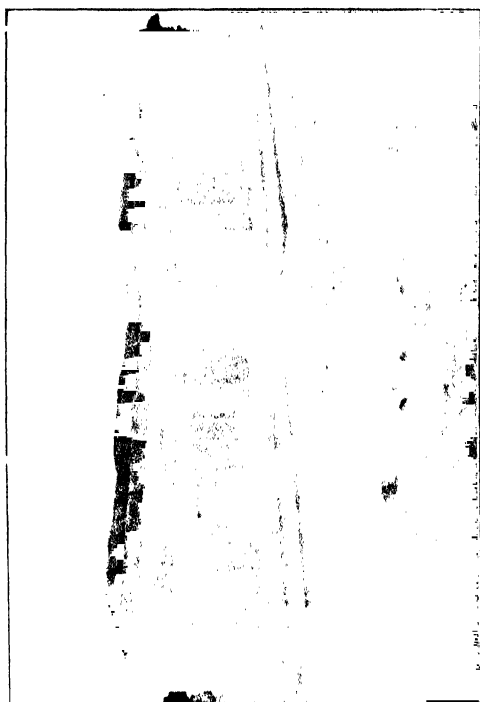
the central square are a little deep, rising on two sets of corner stones with a low padma pendant in the centre. The central ceiling is borne on four pillars whose eight-sided shafts rise on cubical bases and are surmounted by



1. VATAMULA DAKSHINAMURTI (p. 31)  
NANJUNDESVARA TEMPLE, NANJANGUD



2. MALLESVARA TEMPLE, MACHALAGHATTA (p. 40).



3. LAKSHMINARASIMHA TEMPLE, SOMENAHALLI (p. 42).



wheel mouldings and square abaci. Against the south wall of the navaraṅga is a small rude figure of Gaṇeśa which appears to have been brought from elsewhere.

The vestibule doorway is also plain. The ceiling of the vestibule is flat with a padma carving in the centre. The size of the vestibule is about 8 feet square. The garbhagriha doorway is also plain. But its ceiling is ornamented like the one of the navaraṅga.

**Vestibule and garbhagriha.**

Inside the garbhagriha is seated the main god Lakshmi-Nārāyaṇa with the goddess Lakshmi on his left lap. He holds in his four hands the following attributes: śankha, padma, gadā and chakra (Pl. XXI, 1). The goddess who is seated turning towards the main god holds padma in her hands. On the prabhāvali appear in the convolutions of the scroll ornamentation the ten avatāras of Viṣṇu. The group is well carved and is unmistakably Hoysala in workmanship. The main image is about 8 feet high including the pedestal. In the inscriptions the god is called Lakshmi-kānta. There is a stone kalaśa in front of the god.

**Main image.**

Immediately to the north of the main temple of Lakshmi-Nārāyaṇa, there is a smaller temple dedicated to Lakshminarasimha which, having in recent years become dilapidated, has been completely rebuilt. Originally it seems to have contained only a garbhagriha and two vestibules, portions of which now remain though renovated greatly by brick and mortar work. A front hall has also been added in brick and mortar. The brick vimāna, too, is a recent construction. The outer walls of the original garbhagriha and vestibules have been raised on a basement consisting of three cornices of which the middle one is octagonal. The walls are relieved by right-angled pilasters.

**Lakshminarasimha shrine.**

As already stated, the gateway and the lamp pillar in front of the temple are the contribution by Lakkappa Nāyaka in 1472 A.D. But

**Gateway and pillar.**

neither of them does credit to the art of the period.

## KŌḌI-TIRUMALADĒVA TEMPLE.

At the north end of the tank of the village, there is a small hillock on which is built the Kōḍi-Tirumaladēva temple. It faces south and

**Situation and general description.**

contains a garbhagriha, a vestibule, a navaraṅga and a front porch. The outer walls which are plain are raised on a basement consisting of two cornices as at the Are-Timmappa temple near Bhīmanahalli. The tower above the garbhagriha is of brick and mortar. The four pillars of the porch have square bases and sixteen-fluted shafts. All the doorways of the temple are plain. The pillars of the

navaraṅga are similar to those of the porch. The central ceiling of the navaraṅga is a little deep and raised on two sets of corner stones. The ceiling of the garbhagriha is also similarly shaped.

Inside the garbhagriha the god Kōḍi-Timmappa stands on a rude padma pedestal. He is 2 feet high and is supported on either side by consorts. He holds in his four hands: abhaya, chakra, śankha and dāna.

**Main image.**

The temple is architecturally unimportant and belongs to about the 17th century. On the west wall of the navaraṅga, there is a single

**Age.**

line Kannaḍa inscription reading: *Chika Thimmayya-nāṅkaṇa*. The characters are of the 17th century. The

pillar in front of the temple has fallen down and is broken. The temple, too, is dilapidated.

**Kasalagere.**

About a mile to the south of Dēvalāpura is situated the small village of Kasalagere. A little distance to the south-east of the place, on

**Situation.**

the northern side of a tank, is a ruined temple of Kallēśvara.

This temple is a low roofed structure consisting of a garbhagriha enshrining a līṅga (about 2 feet high), a closed vestibule with a plain

**General description.**

doorway and a navaraṅga in whose central aṅkaṇa are four granite pillars having cubical bases and shafts containing

eight-sided, sixteen-fluted, octagonal and cylindrical mouldings.

In the navaraṅga are placed a mutilated and dwarfish potstone image of Sūrya, a potstone Nandi (bull) showing some good workmanship and a nāga stone. In the north-west corner is set up the inscription of Ballāḷa II (1190 A.D.). The navaraṅga doorway is low and plain.

The outside walls, the eaves and parapet of the temple have all disappeared. The structure has no architectural importance excepting only its antiquity.

Outside the temple are three inscriptions of which two are engraved on vīragals. One of the latter mentions a basti of the time of Viṣṇuvardhana. It is said that at some distance to the east of the Kallēśvara temple there stood a basti which has now disappeared.

**Bhimanahalli Hill.**

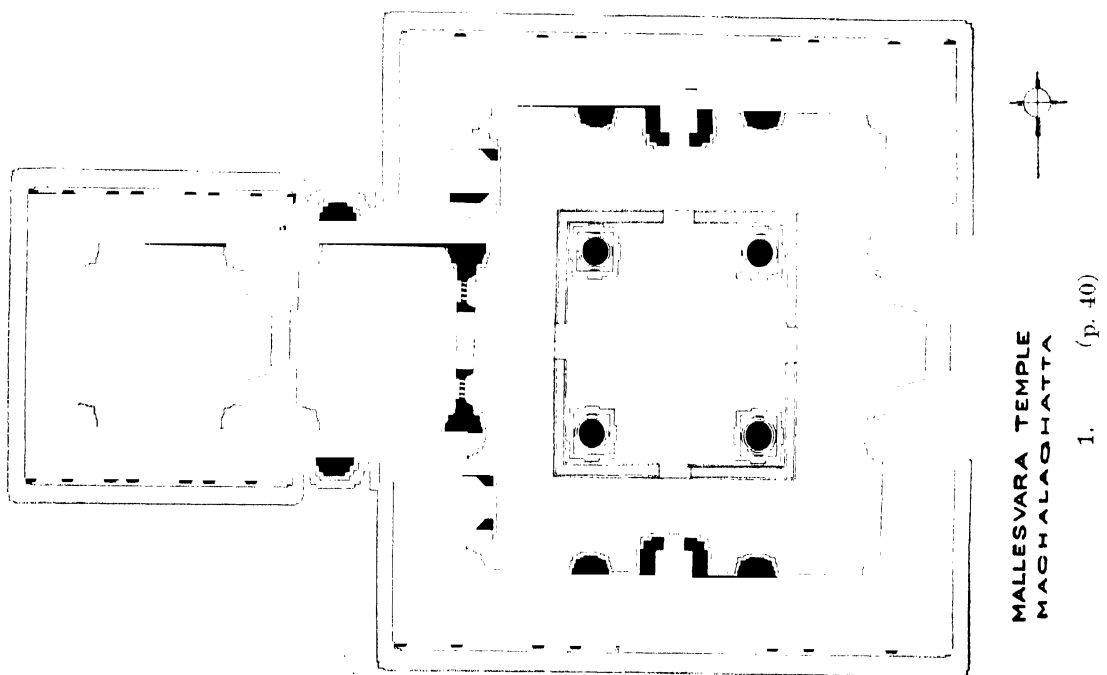
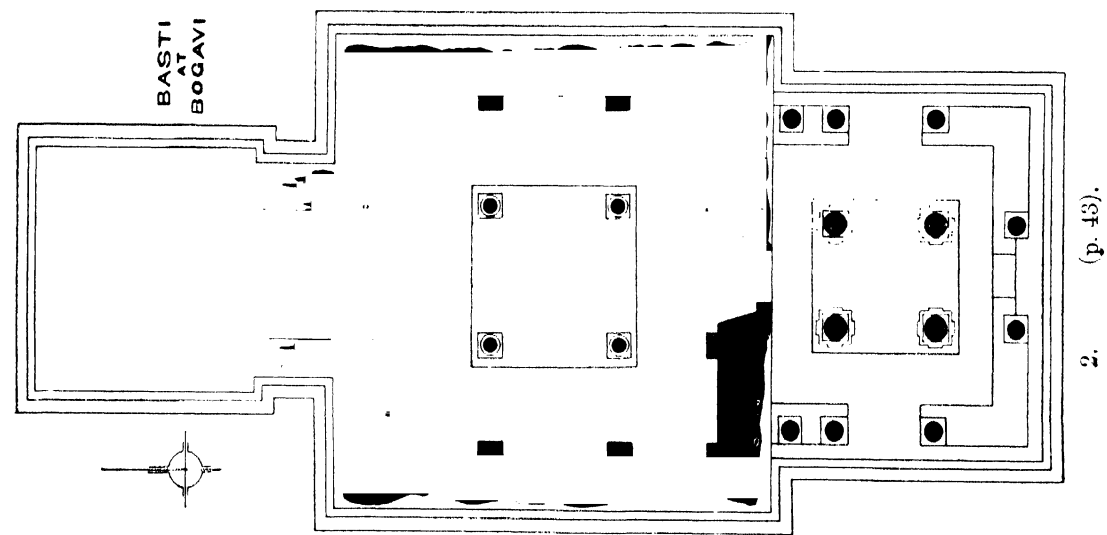
**ARE-TIMMAPPADEVARU TEMPLE.**

About a mile and half directly to the south-east of Kasalagere is a hillock on

**Situation and history.**

which is built a temple for the god Śrīnivāsa, otherwise called *Are*-Timmappa. *Are* means a *baṇḍe* or rock and

since the god is consecrated on the rock, he is called *Are*-Timmappa.





The temple faces south and is entered by a low gateway in front of which there is a pillar. Structurally the temple belongs to two periods. The earlier building consists of a garbhagriha, a closed vestibule and a navaraṅga. Each of the four central pillars of the last portion has a cubical base and an eight-sided and sixteen-fluted shaft surmounted by a wheel moulding and a square abacus. These pillars are like those at the front porch of the Lakshmīnārāyaṇa temple at Dēvalāpura. The central ceiling of the navaraṅga is raised on two sets of corner stones. The outer walls are plain, those of the garbhagriha and vestibule being raised on a basement of two rude plain cornices. This portion of the building seems to belong to the 16th century.

To this original structure have been added a mukhamanṭapa and a pātālāṅkaṇa which appear to be the contribution of the Pāllegār period. The pillars of the mukhamanṭapa have, on their cubical mouldings, relief figures of dancing damsels, a monkey, Ugra-Narasimha, Venkatēśa, lion, Kāliya, peacock, Hanumān, Gaṇēśa, Garuḍa, Vēṇugōpāla, etc.

The god Śrīnivāsa in the garbhagriha stands on a plain pedestal. He is about 3½ feet high and holds in his four hands abhaya with padma, cakra, śaṅkha and gadā. These attributes are of Janārdana, while Śrīnivāsa ought to have had his left lower hand on *kati*. The workmanship of the image is also poor. Similarly the image of the goddess which is enshrined in a rude cell to the west of the main temple is poor and may be ascribed to the 16th or even the 17th century.

The temple is a popular institution in the locality and belongs to Bhīmanahalli which is situated about a mile towards the south.

### Bhīmanahalli Village.

#### SŌMĒŚVARA TEMPLE.

The Sōmēśvara temple in Bhīmanahalli is a low-roofed structure of granite erected in 1229 A.D. by the three sons of a certain Kom-

**History and description.** meyar and hence called in the inscription (Ng. 98) as Kommeśvara.

The structure consists of a plain garbhagriha having in the middle of its inside west wall a plain eaves-shaped cornice. The doorway of the closed vestibule is plain. Each of the four central pillars of the navaraṅga has an eight-sided shaft rising on a cubical base. The central ceiling of the hall and those to its east and west are raised on two sets of corner stones.

The vestibule ceiling is designed like the navaraṅga central ceiling; but its central lotus is inset in a padma. The garbhagriha ceiling is like that of the vestibule.



Inside the navaraṅga are found the following sculptures : a well-worked granite Nandi, a mutilated but graceful granite Bhairava and another fragmentary Bhairava.

In the north-east corner of the navaraṅga is set up the inscription Ng. 98 which is a composition of the poet Mallikārjuna, the author of *Sūktisudhārṇava* (see M.A.R. 1931) and the inscription at Basrāl which is a village only about 5 miles from here.

The outer walls of the temple have in modern times been faced with rubble and bricks in mortar. In front of the temple and facing it is a soapstone Nandi seated in the usual attitude. To the south-east of the temple are several potstone vīragals which indicate that the place was of some importance during the 13th century. Beside the vīragals are a stone lamp pillar and a potstone *śiḍitalegalḷu* as at Māchalaghaṭṭa. In front of the vīragals is a granite pillar about 20 feet high on a platform of rubbles. To the north-east of the temple are the remains of another ancient temple of which only the navaraṅga exists with its four cylindrical pillars of granite. To the south of the Sōmēśvara temple is a 17th century granite structure enshrining a soapstone image of Bhairava, about 4 feet high including its pedestal and tōraṇa. To further south is a rude structure of rubbles enshrining in its main cell a bull on a pillar (Kambada-Basava). Another unimportant structure to its south contains the image of Hanumān.

### Yeladahalli.

#### BASTI.

About a mile to the south-west of Nelligere in Nāgamangala Taluk lies the village of Chōḷasandra. A little distance to the north of the place stands on a rock a ruined Basti which is in the area of the bechirāk village of Yelādahallī.

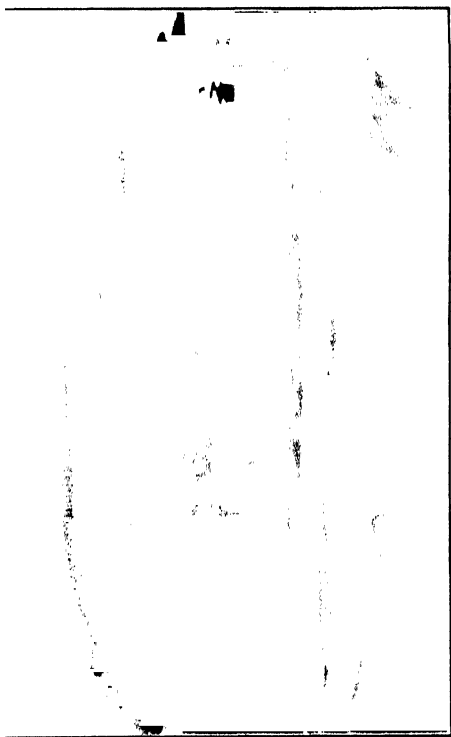
#### Situation.

The basti is a trikūṭāchala. (Pl. XVIII.) In front of it lies a large potstone slab with the inscription Ng. 76 (1145 A.D.) mentioning a grant to the temple by Narasimha I, the Hoysala king.

#### History and general description.

The original part of the temple appears to have been only the main cell with its granite basement and potstone walls standing with right-angled pilasters bearing bell- and pillow-shaped mouldings. (Pl. XVII, 2).

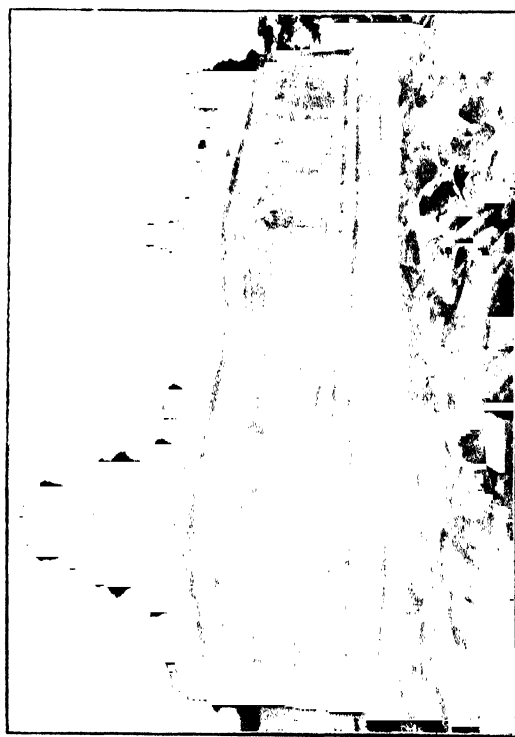
At a slightly later date, the east and west cells appear to have been added with their potstone basements and pilastered walls bearing corniced and towered shallow canopies. There appear to have been towers above all the three cells. These have now disappeared. The east and west cells have lion-headed sōmasūtras, while the north cell has no sōmasūtra. The eaves are straight-sided with dentil projections



1. BASTI, BOGAVI (p. 43).



2. BASTI (S.E. VIEW), VELADAHALLI (p. 50).



3. LAKSHMI NARAYANA TEMPLE, DEVALAPURA (p. 46).



4. BASTI (FRONT VIEW), VELADAHALLI (p. 51).



upwards. In addition to the right-angled pilasters on the outer walls of these cells there are also cruciform pilasters. One of the cornices has dentil mouldings.

A small porch appears to have stood in front of the temple (Pl. XVII, 4) leading to the navaraṅga of four pillars with a ceiling bearing a fine large relievo padma. The porch, the navaraṅga pillars and ceilings have all been removed elsewhere along with the images of the temple. All the three vestibules of the temple are open. The ceilings of the vestibules are all of the same pattern and raised on two sets of corner stones.

The east and west cells have jambs with cruciform ornamental pilasters, lintel cornices and seated Jina lintels. The doorway of the main cell is plain except for the floral ornamentation on the jambs.

### Dodjetka.

Dodjetka or Jettiga of the inscriptions (Ng. 12 and 15) is situated at a distance of about four miles to the south-east of Nelligere Travellers Bungalow. It has two temples dedicated to Kēśava and Hēmēśvara respectively. The latter has five inscriptions—Ng. 12—15 and a newly discovered one to the east of the navaraṅga doorway.

### HĒMĒŚVARA TEMPLE.

The Hēmēśvara temple has a small garbhagriha with a liṅga, an open vestibule with a small Nandi and a small navaraṅga with four potstone pillars of the cylindrical type and a flat padma ceiling on two sets of corner stones each of which has a rosette on its lower surface. The navaraṅga doorway faces south as in several Hoysaḷa agrahāra villages.

The outer wall of the temple is also of potstone and is ornamented with right-angled pilasters with no other important feature. An inscription on a beam in the navaraṅga states that the temple was constructed in 1179 A.D. by Dummeya Nāyaka, a Hoysaḷa Officer (Mahāsāmanta).

### KĒŚAVA TEMPLE.

The Kēśava temple is situated in the centre of the village. It is a late Vijayanagar structure of granite, largish in size but poor in art. Inside the garbhagriha there is a small Kēśava image (2½ feet high) on a Garuḍa pedestal. The pedestal and the image both appear to be poor Vijayanagar period imitations of old Hoysaḷa work.

The temple has a garbhagriha, a closed vestibule and a navaraṅga with four octagonal pillars, each having cubical mouldings, which are well dressed but without ornamentation. There are a mukhamanṭapa and a pātālāṅkaṇa of six tall octagonal pillars in front.

The temple is unimportant from the architectural point of view.

**Mudigere.****KALLĒŚVARA TEMPLE.**

The Kallēśvara temple to the south-east of the village of Mudigere is now almost completely ruined. It was built during the time of the

**History and description.** Hoysaḷa king Viṣṇuvardhana. The inscription stone which was originally standing to the south-east of the temple is now lying broken on the ground. There is a vīraḡal closeby.

The temple faces east and consists of a garbhagṛiha, a vestibule and a navaraṅga. The outer walls have collapsed; so also much of the roof. The structure is of granite and with no ornamentation. The four pillars of the navaraṅga have cubical and octagonal mouldings.

Half-buried in the debris inside the navaraṅga are the following sculptures:—

1. A beautiful Hoysaḷa potstone image of Kēśava with the ten avatāras on the prabhāvaḷi.
2. A Nandi in the central aṅkaṇa.
3. A Saptamātrika panel with an inscription at the top.
4. A nāga stone.
5. A mutilated image of potstone which cannot be identified.

The central ceiling of the navaraṅga seems to have been raised on two sets of corner stones. The garbhagṛiha ceiling is similarly worked. The līṅga inside the garbhagṛiha is buried in the earth.

**ĻAKSHMĪ TEMPLE.**

This is a Pāllegār period structure near a tank to the east of the village. Near it there are two mutilated images of potstone one of which is Ļakshmī and the other Viṇādhāri Vīrabhadra.

**GAṆGA INSCRIPTION.**

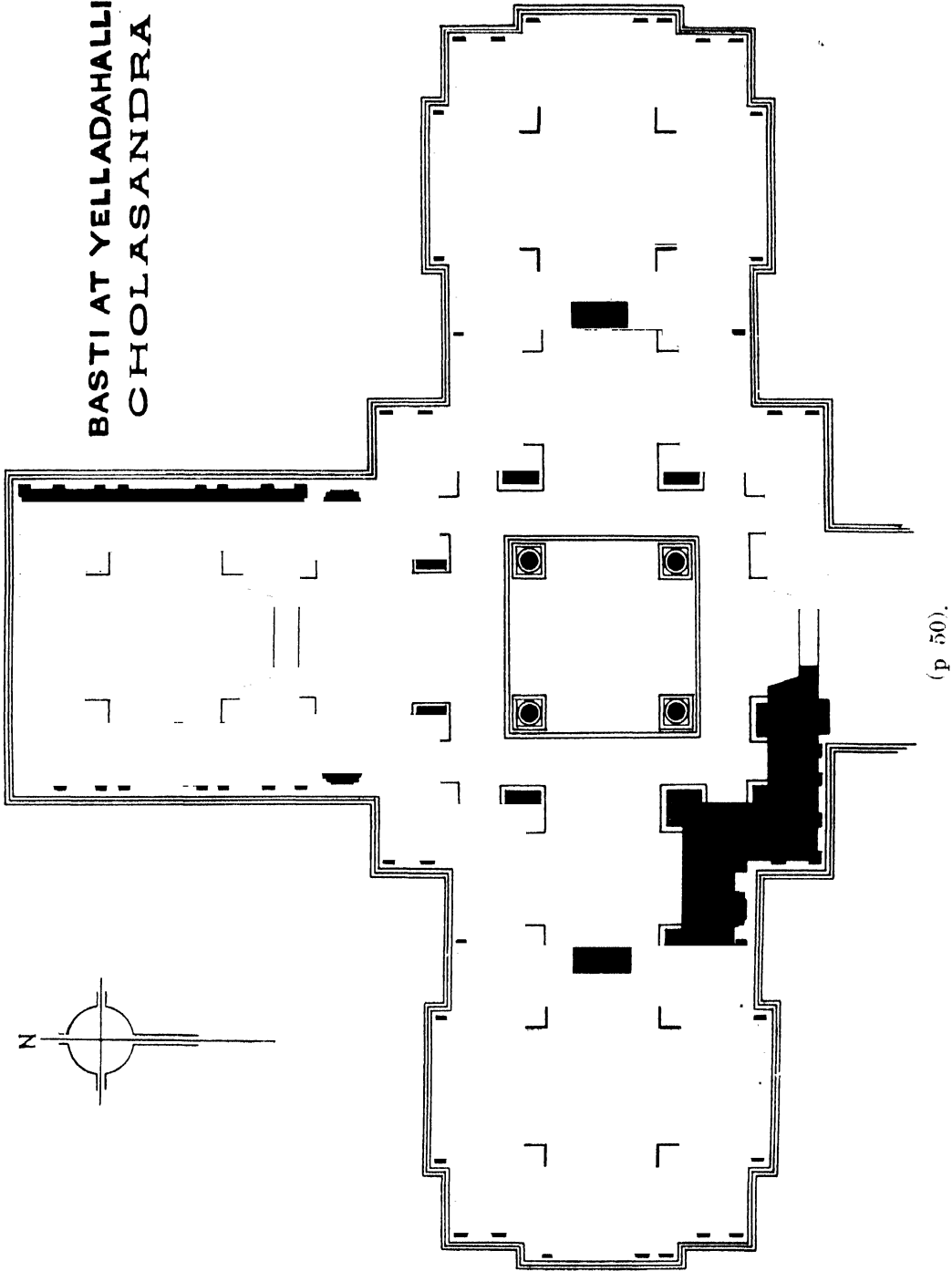
To the south of the village lies a large Gaṅga vīraḡal 8' × 4' with a large relievo figure of a warrior. The occurrence of this vīraḡal and the discovery of a fragmentary Gaṅga inscription at the entrance to the village suggest that Mudigere is a place of considerable antiquity.

**Arani.****VĪRABHADRA TEMPLE.**

The village of Āraṇi is situated about 4 miles to the north-west of Beḷḷūr. The dilapidated granite temple of Vīrabhadra lying to the south of the tank is evidently of the Hoysaḷa period. It is now

**Images.**

BASTI AT YELLADAHALLI  
CHOLASANDRA





overgrown with bushes, etc., and stands amidst rice fields. In its garbhagriha are two potstone images, of which one is a two-handed Vīrabhadra. In the ruined navaraṅga are some mutilated images of potstone of which one is Viṣṇu. An image of Mahishāsūramardīnī with a Hoysala inscription (Pl. XXI, 2) lies to the south of the tank bund by the side of a Garuḍa pedestal. This image undoubtedly belonged to the temple and is a good piece worthy of being preserved in a museum.

### GŌPĀLAKRISHṆA TEMPLE.

The temple of Gōpālakṛiṣṇa in the village is built of granite and seems to belong to about the 15th century. To the south of the

**Older temple in the area.** temple is an older structure of soapstone of the Hoysala period in whose garbhagriha there is a Garuḍa pedestal.

The image itself is missing. It seems that when the image was lost and the temple became dilapidated the later temple of granite was constructed and a fresh Vēṇugōpāla was consecrated during the 15th century. The earlier temple has its outer soapstone walls ornamented with right-angled pilasters. The ceiling of the navaraṅga has now fallen; originally it had a fine padma carving, even finer than that at Yelādahallī.

The later granite structure consists of a garbhagriha, two closed vestibules of which the outer one has two side cells as at the Tapasirāya

**Later structure.** temple at Dēvarahallī, a navaraṅga and a front porch.

The outer walls are plain and have sharp eaves. The front porch is borne on four pillars each of which has a cubical base with hooded projections at the upper corners and a shaft with the sixteen-sided, vase and wheel mouldings and with floral and garland designs.

The navaraṅga doorway has on its lintel the image of baby Kṛiṣṇa on fours. The pillars inside the navaraṅga are like those in the porch; but on the cubical base of these pillars appear the relievo figures of Kāliya, lion, Gaṇēśa, Bālakṛiṣṇa, Garuḍa, peacock, kalāśa, parrots and Sarasvatī. The last is a four-handed image holding rosary, padma, padma and book. The central ceiling of the navaraṅga is deep and raised on two sets of corner stones with a lotus pendant inset in a padma. In the navaraṅga are kept the images of Gaṇēśa and Mahishāsūramardīnī both of which show good workmanship, though the material used is granite. The image of Mahishāsūramardīnī stands under a tamāla tōraṇa. She is eight-handed and spearing the *mahisha* which is well carved. The workmanship shows that the carving has been in imitation of Hoysala specimens; but the face of the goddess is a little ugly showing wide bulging out eyes, broad nose, chubby cheeks and protruding lips.

The outer vestibule doorway is guarded by Vaiṣṇava dvārapālas. Inside the garbhagriha stands on a Garuḍa pedestal the image of Gōpālakṛiṣṇa (about 6 feet



high including the pedestal), rather poorly worked though in imitation of Hoysala sculptures. Above the head is a five-hooded Ādi-Śēsha. The image is definitely of the Vijayanagar period. The ceiling of the garbhagriha is raised on two sets of corner stones.

### Dadaga.

Dadaga or Daḍiganakere of the inscriptions is a small village about four miles to the west of Nelligere. It appears to have been an agrahāra in the Hoysala days. It has two Hoysala temples dedicated to Chennakēśava and Śōmēśvara, both of which now stand to the north of the present village.

### CHENNAKĒŚAVA TEMPLE.

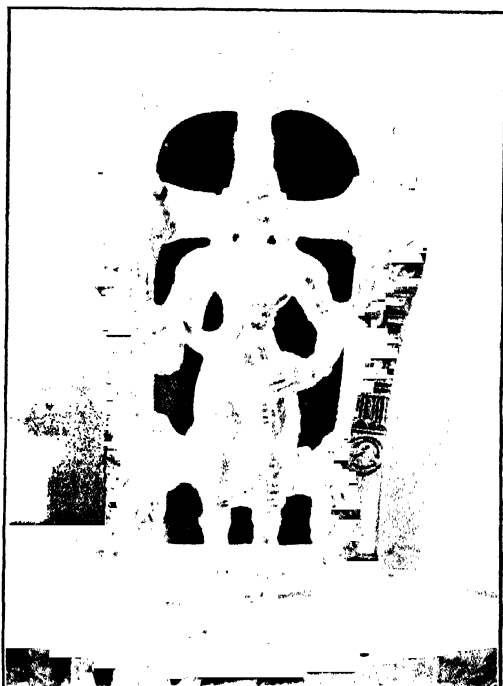
The Chennakēśava temple appears to have been constructed in three stages.

The original Hoysala temple is a plainish potstone structure with a square garbhagriha containing an image of Chennakēśava about 5 feet high. The main image is also comparatively without the elaborate ornamentation of the usual Hoysala work and with a conical kirita indicative of the 14th century. (Pl XIX,3). But the tōraṇa is of the same stone as the image and bears the ten avatāras after the usual Hoysala fashion with the fish, etc., in the animal form and the seated Buddha holding śankha and chakra. The Garuḍa pedestal is also of Hoysala workmanship. All these suggest the date c. 1300 A.D., while the name Śōmēśvara of the Śiva temple suggests fifty years earlier.

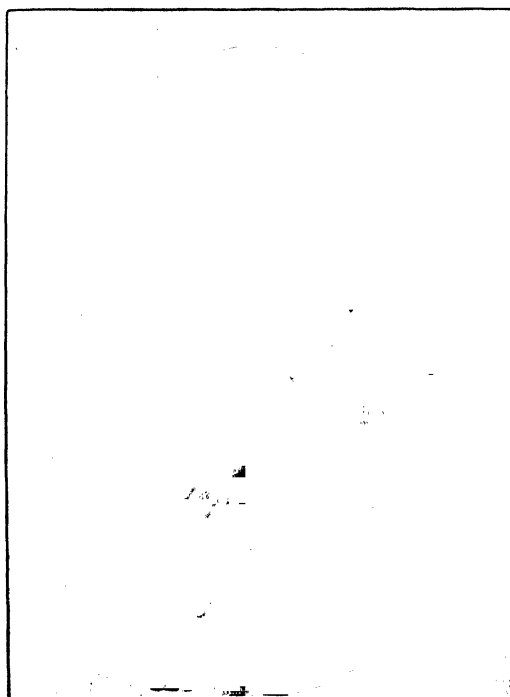
The brick tower or the vimāna which is much ruined is of the Vijayanagar period as seen by the squarish bricks, etc. The ceiling of the vestibule has a fine padma design in relief inset inside a square. The images of Nammālṅvār and Rāmānuja are of course of the Vijayanagar period.

In front of the vestibule extends a ruined navaraṅga having eight cylindrical, chiselled pillars of potstone, the navaraṅga being five aṅkaṇas long and three broad. The inscriptions on the easternmost doorway aṅkaṇa beam prove that the temple was extended in C. 1400 A.D. in the days of Harihara. But the navaraṅga is completely of potstone including its doorway, while the old mukhamanṭapa of three aṅkaṇas with its chiselled neckless cylindrical granite pillars and shallow padma inset into a Śrīchakra in the central aṅkaṇa show imitation of Hoysala work.

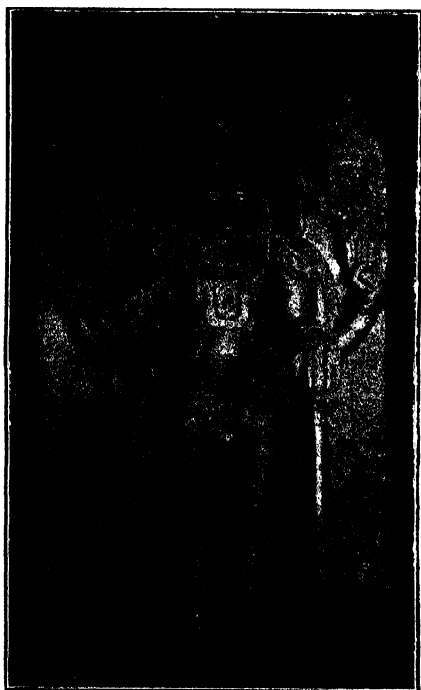
The large pillared pātālāṅkaṇa with its northern manṭapa and a now disappeared *kaisāle* verandah around the temple are granite structures probably of the Vijayanagar times. The three central ceilings of the navaraṅga have been raised each on two sets of corner stones with padma pendants in the middle.



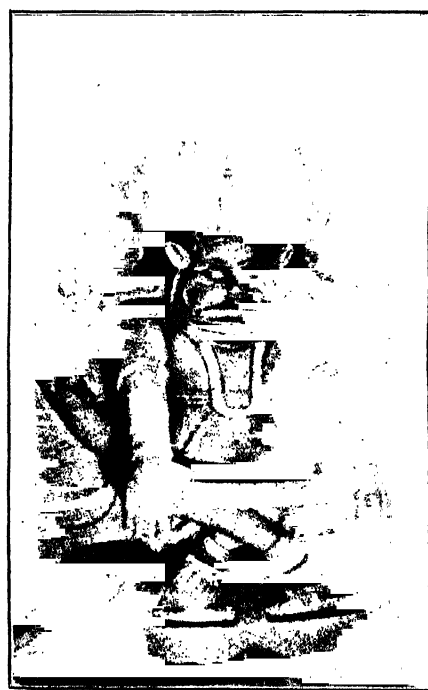
1. VENKATESA, TAPASI RAYA TEMPLE,  
DEVARAHALLI.



2. MAHISHASURAMARDINI, ARANI (p. 53).



3. CHENNAKESAVA, CHENNAKESAVA TEMPLE,  
DADAGA (p. 54).



4. YOGANARASIMHA, YOGANARASIMHA  
TEMPLE, DADAGA (p. 55).



There is nothing much interesting in the temple architecturally except the main image.

### SŌMĒŚVARA TEMPLE.

The temple of Sōmēśvara is built of granite and now in ruins. In its garbhagriha is a potstone līṅga of the Hoysala period. In the maṇṭapa in front are a broken Nandi and a granite Bhairava image. The temple is architecturally unimportant.

### VĪRABHADRA TEMPLE.

The Virabhadra temple also is unimportant. It is a structure of the Pāllegār days with a rude stone image of Virabhadra in the garbhagriha. In the vestibule are a bull and Gaṇēśa. In the navaraṅga there are two images of which one is Hayagrīva.

### YŌGĀ-NARASIMHA TEMPLE.

At the south end of the village is a modern brick structure covering an old temple of Yōgā-Narasimha. The four pillars of the navaraṅga appear to belong to the 11th century A.D. The pillars (Pl. XXI, 2) which are small contain the rudimentary bell, vase and wheel shapes similar to those in Noṇavinakere and the Rāmēśvara temple in Narasamaṅgala. The front porch of the temple is borne on neatly chiselled octagonal pillars as at the Chōlēśvara temple in Noṇavinakere. At the south-east corner of the temple on the outside can be seen the original basement stone cornices of which one has the kīrtimukha mouldings. On the central ceiling in the navaraṅga a padma is carved in relief.

#### Old temple.

The temple appears to belong to the Chōḷa period —C. 1020 A.D. The name Daḍiga suggests the Gaṅga king of that name; but nothing has yet been found definitely of that period in the village except the tank which bears the name *Daḍigana kere*.

#### Main image.

The main image of Yōgā-Narasimha (Pl. XIX, 4) which is much coated with ancient wax needs to be cleaned. It is a good piece of sculpture reminding us of the Narasimha image at Agara in the Yeḷandūr taluk. The god sits in yōgāsana with his knees tied up in a *yōgapatṭa* or band, his fore-hands resting on the knees while the hindhands hold the chakra and śankha by two fingers. The face and mane are well worked, the former having a peaceful look. The conical kirīṭa with its band of beaded hangings at the top reminds us of Chōḷa workmanship.

## ŚĀNTINĀTHA BASTI.

In the Śāntinātha basti the image is fine and about 2½ feet high with a well worked tōraṇa behind. It is said that it was brought from the Heggaddevaṅkote taluk. The basti is however a recent structure.

### Kodihalli.

#### DADIGEŚVARA TEMPLE.

About 2½ miles to the south of Daḍaga and on the side of the waste weir of the tank called Daḍiganakere is situated the temple of Daḍigēśvara which belongs to the village of Kōḍihaḷḷi. Though the outside walls are of brick and mortar suggesting their modern construction, the pillars of the navaraṅga which have cubical and eight-sided mouldings look very much like the specimens of the 11th century. It is very probable that this temple is of the same date as the Yōga-Narasimha temple at Daḍaga; but it appears still more likely that this temple, if not also that of Yōga-Narasimha at Daḍaga, belongs to the period of the tank which, like this temple, bears the name of Daḍiga, the Gaṅga king. Thus there is room to think that the tank and the temples of Yōga-Narasimha and Daḍigēśvara on either side of the tank are of the Gaṅga period, though the fact cannot as yet be established.

The Daḍigēśvara temple consists of a garbhagriha, an open vestibule and a navaraṅga. The garbhagriha ceiling only has a padma carving. The liṅga inside the garbhagriha is large and very probably Gaṅga in type. It recalls to mind the old liṅgas at Nandi and Narasamaṅgala.

In the navaraṅga are kept the following images: Nandi, Sūrya, Nāga stones and Gaṇēśa. The Sūrya image has a horse-shoe tōraṇa on which there is creeper ornamentation.

### Hallada Hosalli.

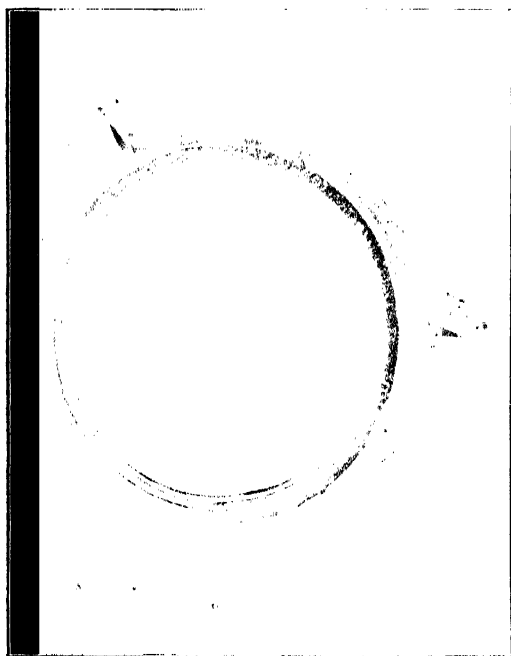
On the way to Kelagere from Kōḍihaḷḷi at a distance of about a mile and half from the latter place is the tiny village of Hallada-Hosalli which contains several vīragals of about the 14th and 15th centuries. Among these memorial stones was found a peculiar Sati stone having three friezes of sculptures, each frieze containing three panels. The description of the friezes and their panels is as follows:

#### *Bottom Frieze:*

1. A plantain tree.
2. A figure with uplifted sword.
3. A lady with something in her right hand—lemon (?).



1. KEMPEGAUDA OF MAGADI (?), FORT, BANGALORE (p. 38).



2. BRONZE TRIPOD, CHENNAKESAVA TEMPLE, BELUR (p. 61).



3. BRONZE TRIPOD, CHENNAKESAVA TEMPLE, BELUR (p. 61).



4. BRONZE TRIPOD, CHENNAKESAVA TEMPLE, BELUR (p. 61).



**Middle Frieze :**

1. Attendant lady.
2. Seated lady—*Sati*.
3. Attendant lady.

**Top Frieze :**

1. Nandi on pīṭha.
2. Linga.
3. Lady with lotus and kalaśa—*Sati*.

Above the linga is a kīrtimukha flanked by the Sun and Crescent. Between the kīrtimukha and the crescent is a three-line Kannaḍa inscription which appears to belong to the 14th century.

**Kelagere.**

Kelagere seems to have been a place of considerable importance and antiquity.

The old name of the place was Kellaṅgere. During the  
**Ancient Jaina place.** 12th century there appears to have been a prosperous Jaina settlement here.

To the east of the village is a lofty pillar called 'Garuḍagamba' by the villagers.

It is an important Jaina monument mentioning several  
**Lofty Garuda pillar.** Jaina monks. It is about 20 feet high and stands on a platform of rubble stones. It has a square base and a shaft having the eight-sided, cylindrical, vase and wheel mouldings. The top of the pillar consisting of the capital, the abacus and the elephant on it has been brought down. This portion of the pillar is now kept apart. The elephant is a ridden one like those met with at Agrahāra Bāchalli and explains why this pillar, like them, is also called Garuḍagamba by the villagers. On three of the four faces of the base of the pillar is engraved a large Jaina inscription.

**MALLIKĀRJUNA TEMPLE.**

Across the tank of the village stands the temple of Mallikārjuna which appears to be a structure of the 14th century. The building is

**History and description.** dilapidated. A certain Varadaiya Nāyaka is mentioned in an inscription on the lintel of the navaraṅga doorway to have built the temple during the time of Harihara.

The temple consists of a garbhagriha, a vestibule and a navaraṅga. Each of these has a deep ceiling raised on two sets of corner stones. There is a pendant inset in a padma in each of the ceilings. The four pillars of the navaraṅga are well chiselled with the bases square and the shafts having the eight-sided, sixteen-fluted, vase and wheel-shaped mouldings. The abaci are square and have dentil mouldings



downwards at the corners. The navaraṅga doorway has on the lintel a liṅga with a Nandi on either side.

The temple has lost all its original sculptures and the liṅga. In the navaraṅga is lying another inscription of Varadappa.

## SHIMOGA DISTRICT

### Hodigere.

#### SHAJI'S TOMB.

(PL. XXI, 3 AND 4).

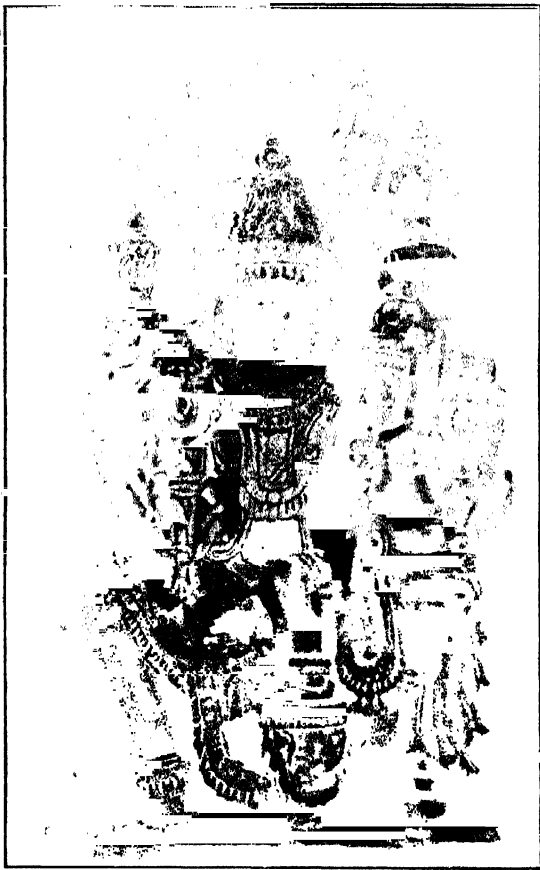
It is well known that when Shāji, the father of Sivaji, led the armies of Bijapur into the Kannada and Tamil countries and annexed Bangalore, Kolar, Jinji, Tanjore and other places, the Adil Shah of Bijapur conferred upon him these southern territories with the title of "Rāja." Thus Shāji became a rāja of the Karnāṭak territories. Shāji's kingdom was subordinate to the Adil Shah and consisted of tracts extending from the Shimoga District in the south-easterly direction towards Tanjore. This kingdom was later on inherited by Shāji's younger son Ekoji, the elder son Sivaji having carved out a kingdom for himself near Poona.

Rāja Shāji appears to have engaged himself in his last years in consolidating these territories and perhaps rounding them off. It was during this period that an accident brought about his death. The event is thus narrated in Grant Duff's History of the Mahrattas. (Vol. I, 1912, p. 160).

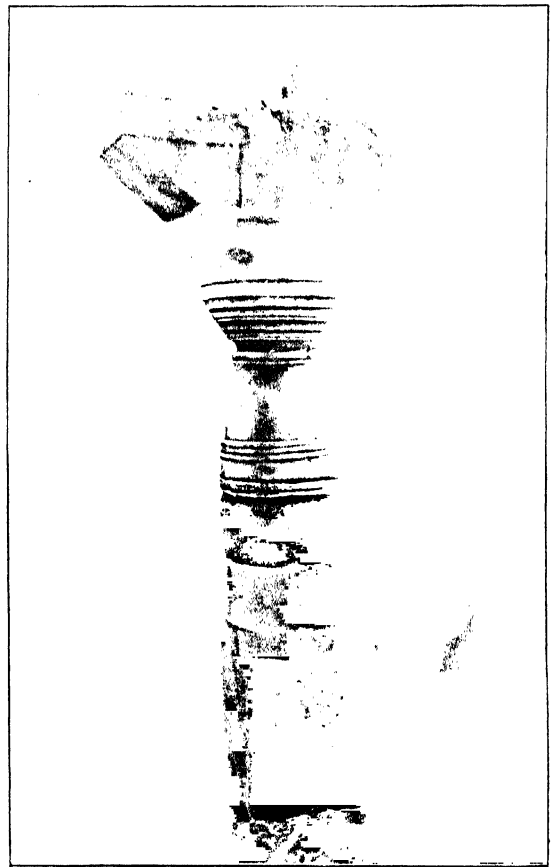
"On Sivajee's return he heard of the death of his father, which happened by an accidental fall from his horse, when hunting, in January 1664, at the village of Buswuputtum, on the banks of the Toongbuddra, near Bednore, where he had joined the Beejapoor army to assist in reducing some refractory zumeendars." This account has been repeated in Prof. Balakrishna's account of Shāji's death in 'Sivaji, the Great,' Vol. I. and by other writers. It is found to be incorrect in some respects since the Brindāvan and the epitaph of Rāja Shāji have been found now. A great deal of historical material has now been made available in Marathi and we find the correction corroborated fully.

In the course of a tour in the Chennagiri Taluk of the Shimoga District of the Mysore State, it was discovered that the place of Shāji's death was really Hodigere, 6 miles to the east of Chennagiri, 12 miles to the west of the Holalkere railway station and a mile to the north of the Bhadravati-Chitaldrug road. It is 25 miles from

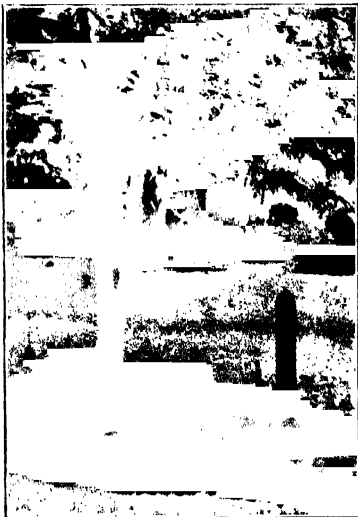
### The inscription.



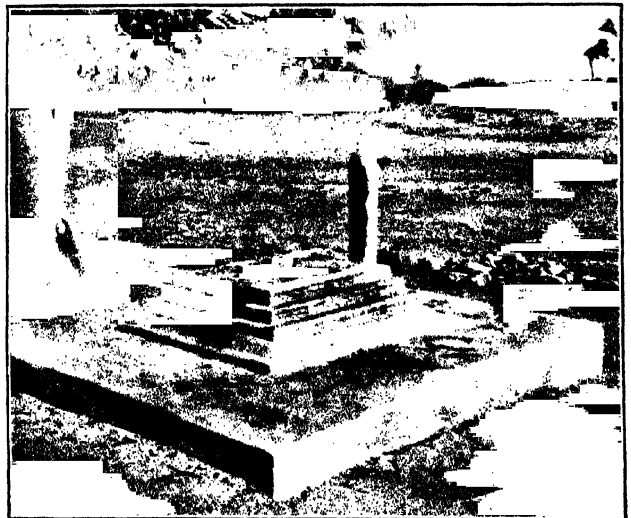
1. LAKSHMI NARAYANA, LAKSHMI NARAYANA TEMPLE,  
DEVALAPURA (p. 47).



2. NAVARANGA PILLAR, YOGANARASIMHA TEMPLE,  
DADAGA (p. 55).



3. SHAJI'S TOMB (AS IT WAS),  
HODIGERE (p. 58).



4. SHAJI'S TOMB (AS IT IS), HODIGERE (p. 58).



Basavāpaṭṇa. Shāji's Brindāvan or tomb was also found along with indisputable epigraphic evidence of its identity in the shape of an inscription in the Kaunḍa language and Kannaḍa characters worded thus:—

First line	....	Śrī Shāji
Second line	....	Rājana sa .....

After 'sa' the stone is broken. The original word was evidently 'samādhi' as on Rāhut Rāmappa's epitaph which is close by. This stone was shown by the local Kazi, Mr. Burhanuddin, and was also seen by the local Amildar.

Hodigere is now a small village containing a few antiquities like the Bhavāni temple, the Rachiram well, etc., belonging to about the  
**Antiquities of Hodigere.** 17th century. The sowcar of the place, Mr. L. Mallappa Setty, has with him certain old costumes of the Maratha period. To the north-west of the village, is a tank to the north of whose bund stands an old banyan tree by the side of the cart-track leading to Yergāṭṇahalli. The field just to its north appears to have been an old burning ghat and it has yielded at least two epitaphs. One of these reads 'Rāhuta Rāmappana Samādhi' and is evidently that of Rāmappa, a cavalry officer.

An enclosed portion of the field now used as a *kaṇa* for stacking hay by the local Nāḍiga, Mr. Subhanna, is pointed out as the "Lāyada Hōla" or the stable's field—perhaps Shāji's stables. In the middle of the field is a low platform of brick and mortar about 9'×8'×1'. A tapering stone pillar stands near the head with a lamp niche carved near its top. A little to its east is said to have stood a stone slab with an inscription. This slab was removed from the place about forty years ago and used as a covering slab for the waste weir of the tank. After considerable search, the slab was discovered by the local Kazi, Mr. Burhanuddin. It was found to contain the inscription mentioned above in Kannaḍa meaning "This is the tomb of Shāji Rāja".

The villagers state that Mr. Nāḍiga Ganganna who was then living had a  
**Kannada Bakhar.** Kannaḍa Bakhar with him in which the local history, Shāji's death, etc. were all described. The book was taken away about thirty years ago by some Co-operative Inspector and was not returned. It is said that while Shāji was camping at Hodigere, wild beasts gave much trouble in the neighbourhood. The rāja, who was about sixty years old, went out on horse back to hunt these creatures. In the course of the hunt his horse's leg was caught in a hole in the ground and both the horse and the rider fell. Shāji became unconscious and died.

The local people mention that about 30 years ago, a scholar by name Mr. Patawardhan of Poona visited the place and collected the  
**Marathi corroboration.** available information. In reply to an enquiry from the Mysore Archæological Office, Prof. Duttō Vannan Potdar,

Secretary, Bhārat Itihāsa Samsōdhaka Maṇḍal, Poona, kindly referred to a Marathi paper of the late Mr. Panduranga Narasimha Patawardhan of Poona published in the annual report of the Maṇḍal for 1915-16. The paper confirms the information noted above and states that according to the land records of Hodigere, the samādhi was being worshipped till 1733 A.D. Originally the village of Yergāṭanhalī was assigned for this worship. Mr. Patawardhan was led to the discovery by the narrative of Shāji's death given in Jedhe's Marathi chronicle.

As mentioned by Jedhe, the date of Shāji's death was Saturday, the 6th of Māgha śuddha of the year Śubhakṛit corresponding to the śaka year 1585. This corresponds to the English date 23rd January 1664.

Shāji's funeral was conducted by Ekoji to whom the Adil Shah gave his father's mansab. Sivaji heard the news soon after the sack of Surat and at the place of his father's death got a pavilion or *chatri* put up. Adil Shah gave a sannad granting Yergāṭanhalī for maintaining worship at the pavilion. The latter appears to have been more a memorial *brindāvan* erected over the ashes of Shāji. Sardesai has referred to this event in his 'Marathi Riyasat,' page 82.

## KADUR DISTRICT

### MUDIGERE TALUK.

#### Durgadahalli.

#### KĀLABHAIRAVA TEMPLE.

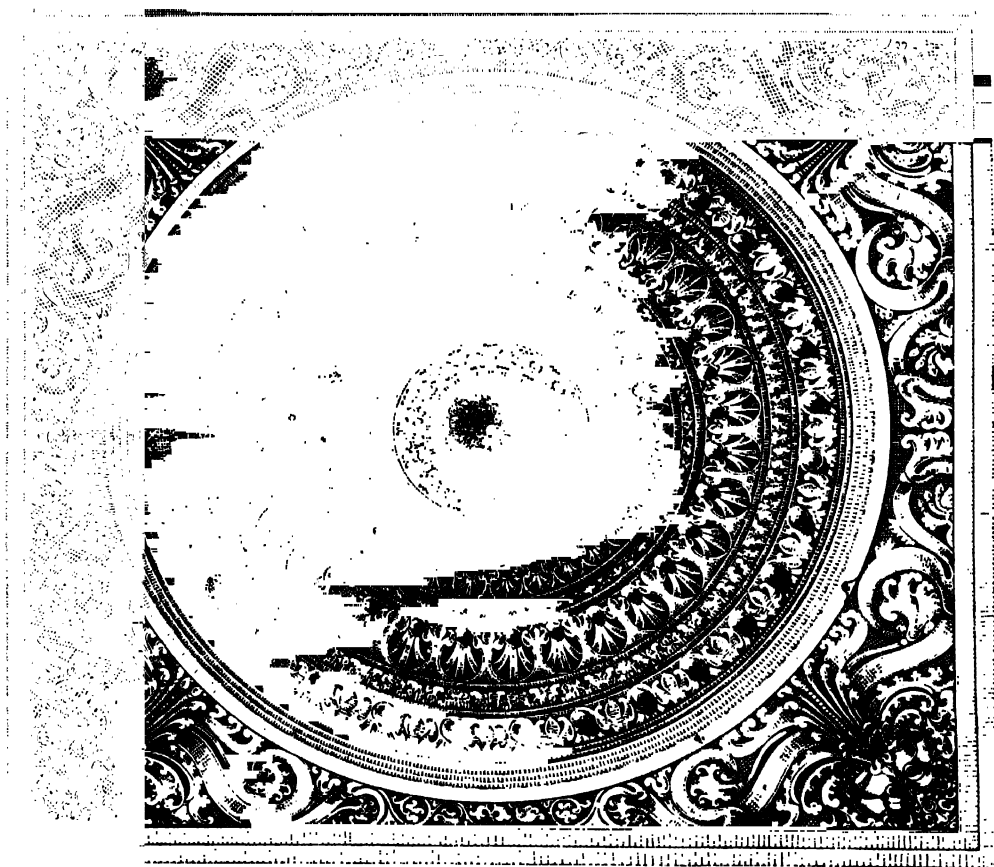
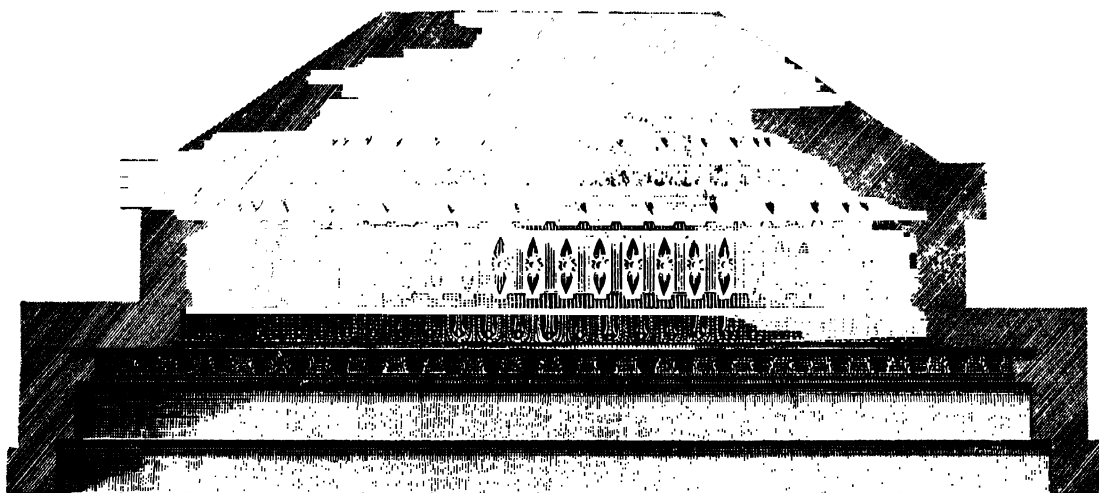
The temple of Kālabhairava is situated at a distance of about two miles from the village Durgadahallī. A road runs from Durgadahallī to the Horikan Estate and from this road a footpath leads to the temple. The temple is situated in the midst of a jungle with no habitations nearby. A road leading from Uppināgaḍi in South Canara District to Kaḷasa, called Kaḍadakallughāt road, once used largely for traffic, runs near the temple. The road is now only a foot-path used by a few pedestrians from Uppināgaḍi side. The travellers by this ghat road once worshipped in the temple but there are not many devotees now.

#### Situation.

The temple is built of rough stone slabs and consists of a garbhagriha with a vimāna, a vestibule, a navaraṅga and a mukhamanṭapa.

#### General description.

The vimāna above the garbhagriha is shaped like a stepped pyramid with the figure of a kīrtimukha. The area of the garbhagriha and the vestibule is roughly 20' × 12'; the navaraṅga is about 20 feet square and the mukhamanṭapa 10 feet square.



CEILING IN NAVARANGA, BUCHESVARA TEMPLE, KORAVANGALA.



The garbhagriha has a lotus carved in the ceiling. It enshrines the image of Bhairava which is about 4 feet high above the pedestal. It has a peaceful appearance and holds in the four hands the usual sword, drum, trident and kapāla. The vestibule is plain and contains two stone images of Gaṇapati or Byāṭarāya and Pārvatī-Paramēśvara all of which are rudely carved. The navaraṅga has the usual bhuvanēśvari supported on four stone pillars. There is a lotus bud in the centre of the ceiling. The pillars are roundish and not well-carved and seem to belong to the Vijayanagar times. The rough sculptures on them include Gōpālakṛishṇa, nāgabandha, purushāmṛiga, etc.

No inscriptions are found in the temple; nor is there any reference to it available in the published records so far. Local tradition ascribes the consecration of the image to Paraśurāma, and the construction of the temple to Jakkaṇāchāri, while the daughter of a Ballālarāya is said to have endowed the temple with 9 varahas from the interest of which 9 khaṇḍugas of paddy were to be used for the *amṛitapaḍi* of the temple.

## HASSAN DISTRICT

### Belur.

Among the old metallic objects preserved in the Chennakēśava temple at Bēlūr, one of the most interesting is a bronze tripod, about 1 foot high, which is an offering of Kumāra Lakshmiḍhara Daṇḍanāyaka, a Hoysala Officer. It is one of the very few metal objects known definitely to belong to the Hoysala period and illustrates that the art of metal work during the period was as much advanced as stone work and that it closely followed the same traditions. (Pl. XX, 2, 3 and 4). Each of the three legs of the tripod consists of three groups of figures arranged in an ascending order thus :—

1. The bottom, that is the foot proper, has three metallic bells in between which are two human figures—one male and another female—in dancing attitudes similar to those in the stone bracket figures under the eaves of the main temple. In between the figures again and also linking them up above extends, all round the tripod, a fine creeper scroll.

2. Next is worked a pedestal on which stands a dancing male or female flanked on either side by dancing drummers.

3. From behind the figure on the pedestal runs on either side a symmetrical combination of floral, bird and animal ornamentation: from the beak of a swan issues forth a creeper above which is a long-tailed lion surmounted by more floral



ornamentation. The creepers form floriated arches by meeting between the legs of the tripod and terminating in a beautiful lotus bud in the middle of the arch.

4. Between the creepers and the upper circular band, is a panel of ornamental swans inset in an outer panel of Gaṇḍabhērūṇḍa figures.

5. The upper circular band itself has below it a row of hanging lotuses which are smaller than the pendants in the middle of the arches formed by floriated creepers as mentioned above.

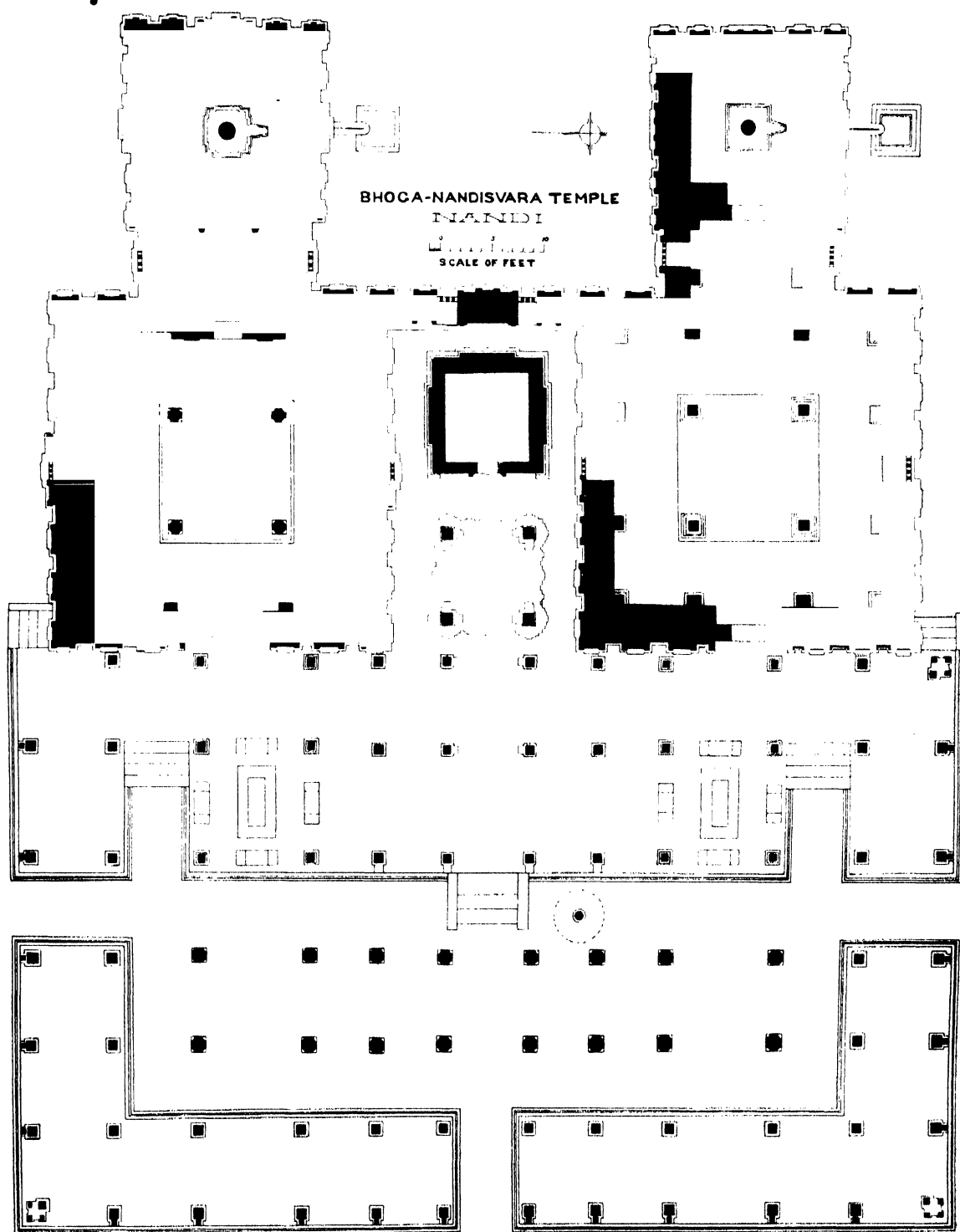
6. On the flat surface of the circular band is the inscription, in Kannaḍa characters, of Kumāra Lakshmīdhara Daṇḍanāyaka.\*

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\* For the inscription see Part VI of the Report





## PART IV—EXCAVATION.

### CHITALDRUG DISTRICT

#### THE BRAHMAGIRI SITE.

##### *A Survey before Excavation.*

The decipherment of Brāhmi inscriptions by Prinsep and their collection by Cunningham led to the discovery, among other things, of **Asoka's edicts in Mysore.** the life-history of Aśōka Maurya and his greatness as a man and a ruler. But his empire was believed to extend only to the Narmada-Mahānadi line. In 1892 came the stirring discovery by Mr. B. L. Rice of three copies of Aśōka's minor rock edict No. 1 in the northernmost extremity of the Mysore State, abutting into the Bellary District. It is learnt that on the last day of the tour in the summer of 1892, some shepherd boys led the Mysore Archæological Office party to a large boulder known as 'Aksharada-guṇḍu' near the north end of the Brahmagiri hill in the Molakālmuru Taluk. When Mr. Rice read the inscription on it, he discovered that it was a command issued by the Emperor Aśōka to his own subjects. Thus was established the fact that the Mauryan Empire under Aśōka extended into the Mysore State and included the larger part of the Deccan. Subsequent discoveries at Maski, Koppal and Erragudi have confirmed this discovery. Our doubts are now only about the dates of the commencement and the end of Mauryan rule in the Deccan. Even for this we have other indications which go to show that in this part of the Deccan, Mauryan rule occupied a period of nearly three generations approximately between 298 and 220 B. C.

The Brahmagiri inscription, and the other two so far as they are preserved, record the transmission of the royal edict from the officers of Suvarṇagiri to those of Isila. The former city is believed to have been the capital of the Deccan province, while Isila was probably the headquarters of a local division. The question naturally arose as to where this Isila was situated. Since the three Mysore inscriptions of Aśōka are close to each other, forming almost a triangle with a base of about three miles and a median of about half a mile, it was clear that a search for the town had to be made in this neighbourhood. Though no structures or other monuments were visible on the surface, a careful study of the ground went to show that an extensive town of about the Mauryan times had flourished in the neighbourhood of the Brahmagiri inscription.

The traveller from Chitaldrug to Bellary meets near Hangal and Molakālmuru

**The country.**

a range of rocky hills with an arm lying more to the north and connecting with the range near Bellary. These hills are formed of huge masses of gneiss and granite of varying quality on which rain and sunshine have beaten for ages, splitting the rocks into great boulders, huge tors and slabs of monstrous shapes and sizes. In many places these have been thrown in heaps on the hill sides presenting an almost artificial appearance, like a heap of stones piled up by man. In other places the bare backs of the rocks have been exposed for receiving another instalment of splitting and powdering. The country around the hills is formed either of gravel brought down by rainwater and deposited in a hard bed, or of loose ashy earth thrown into the valleys and pits in the gravel bed and formed perhaps as a result of prehistoric volcanic ashy formations.

In the midst of this district which is studded with hills and hill-ranges and to the north of the Molakālmuru and Nunke hills lies the Brahmagiri hill shaped like a scorpion with its nose and summit to the north and its sloping and tapering tail to the south. Like its projected claws lie the 'Emme Tammana gunḍu' to the north-west and the 'Girihalli rocks' to the north-east. Just beyond these from west-south-west to east-north-east stretches the sandy bed of the Saṇṇa Hagari river, with a perennial flow of water mostly hidden by the sands. About two miles to further north lies the Jaṭiṅgi Rāmēśa hill in two masses of granite connected by a saddle. The lower or western one has the famous temple of Rāmēśa whose surroundings are connected with the tradition of Śrī Rāma's search for his abducted wife, while the higher hill or Hire Jaṭiṅgi Rāmēśa has a Uchchaṅgi Pāṇḍya inscription and a small Śiva temple on its top. From a distance on the south the upper part of this hill presents the appearance of a colossal hawk, fallen on the hill with its wing half severed and its eyes running with tears, all in mortal agony. Possibly this was recognised as the body of Jaṭāyu, the heroic bird which was martyred in its efforts to rescue Sitā from Rāvaṇa's flying chariot.

On the plain between Brahmagiri and Jaṭiṅga flows the Saṇṇa Hagari, which must have of old been, as to-day, the chief source of water-supply and irrigation to the neighbouring lands. The modern villages of Siddāpura, Nāgasamudra and Virāpura, Kāḍu-Siddhana-Maṭha, Hanumāpura, Hoskōṭe and Roppa are now maintained by the Saṇṇa Hagari. If the populations of these villages could be collected together near the Brahmagiri hill, there would perhaps be a decent enough town corresponding to ancient Isila.

The right bank of the river Saṇṇa Hagari is lower and better irrigated than the

**Brahmagiri and the neighbourhood.**

left one and here beyond a stretch of rice fields extending about a mile in width and perhaps five miles in length, rise the hills. The narrowest part of the cultivated strip almost marks the nose of the hill. On either side of the

inscription stretch two narrow moundy slopes each triangular in shape with its vertex near the inscription and its tail stretching like the tail of a comet to a distance of six or seven furlongs, the eastern one being slightly larger. Each of these two slopes is cut up by water-courses into mounds some of which rise to a height of about thirty feet from the irrigated level. The eastern slope has particularly the Uḍuvala-Doṇe watercourse arising from a deep cave in the hill-side, in the darkness of which is a cool pool of fresh water. It is bounded on the east by a small tank called Chaudīśvarī-kunṭe on the dam of which is seated a small image of Durgā of about the Chālukya times. To the north of the Chaudīśvarī tank is a high ground abutting the Roppa rocks, the slopes of which are almost entirely covered by hundreds of cromlechs, dolmens and cistvaens. Among the rice fields, here and there, are a few uncultivated islands full of cromlechs.

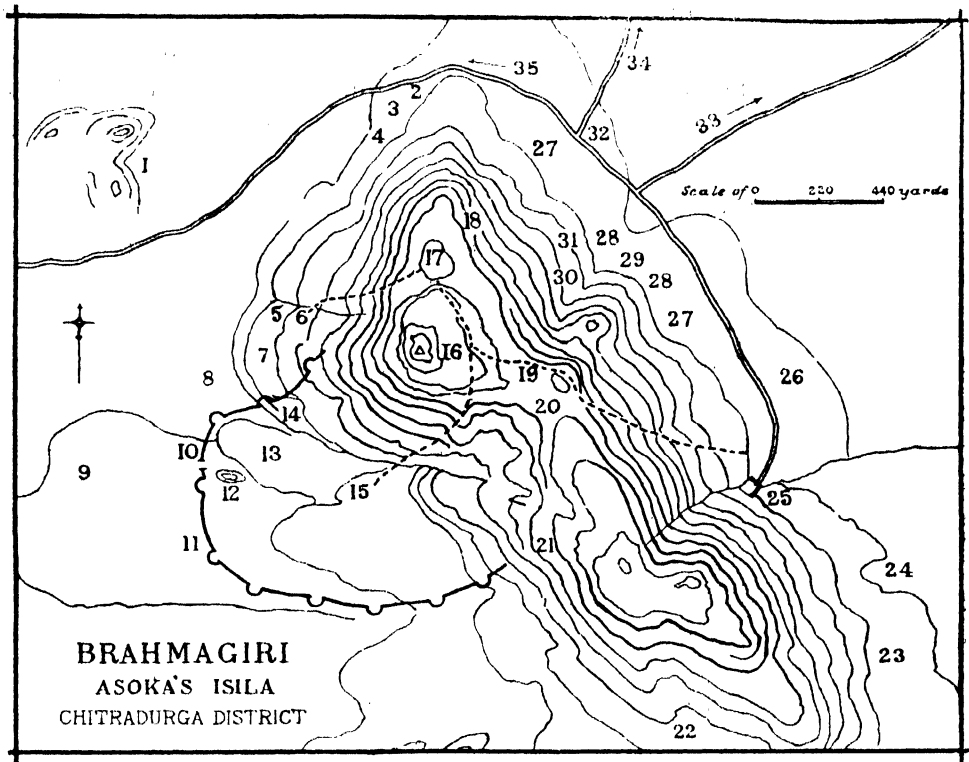
The western triangle is similar in character, though slightly smaller. It stretches beyond the beautiful granite boulder known as 'Gārē-guṇḍu' or 'Biḷē-guṇḍu,' to the tank close to the Akkataṅgi temple.

The existence of groups of cromlechs near Kāḍu-Siddhana-Maṭha and by the pathway to Hanumāpur and Hoskōṭe suggests that the area between these and the hill-slopes was not irrigated when these structures were set up. Probably all this enclosed area was part of the old town or city.

The country around Brahmagiri has now all the appearance of a neglected and out of the way corner of human activity far removed from civilisation. But a survey of the hill and the neighbourhood makes it clear that it had its periods of prosperity, two of which at least are well-marked. Seven centuries ago there was the prosperous town of Hāneya flourishing in the fields to the west of the hill. To it belonged the Akkataṅgi temple, the Paḡaḍe-sālu hill temple, the Jain temple and the fort-walls near the foot of the hills. Facing the last named stands the inscription of Vīra Ballāḷa II (c. 1190) who proudly claims that he took the hill-fort of Hāneya and founded the city of 'Vijayana-giri.' Also to this town belong the steps leading from it to the hill, the Triśankēśvara temple and the base-ments of two palatial buildings, the Bhāgyalakshmi temple and the Hulikunṭe tank on the hill. The Mahal which belongs to the nineteenth century need not of course be considered here. Possibly to the period of prosperity under the Hoysaḷas should be assigned the line of fortifications made up of boulders extending down the northern slopes also. The hill appears to have been once again converted into a fortification in the late Vijayanagar days as is seen from the remains of fort-walls on the hill.

But it is evident that Isila of the Mauryas is very different from the Hoysaḷa town of Hāneya which is nearly fifteen centuries later in date. A close survey of the ground shows that a

much older town, apparently Isila, stretched on either side of the Brahmagiri inscription between the ring of cromlechs and slopes of the hills. It was bounded on the east by the Chaudīśvari tank and the slopes of the Roppa hillock, on the north by the river Hagari and on the west by Emme Tammana guṇḍu and the Akkatangi tank. On the south rises the hill with its caves and rocky platforms bearing clear evidence of having been inhabited by pre-historic man. Almost at the centre of the town right under a series of natural caves formed by a line of rocks spread out like the hoods of a multi-headed cobra, on a whitish granite boulder, Aśoka's officers inscribed their master's commands.



## KEY TO PLATE.

- |                                     |                               |
|-------------------------------------|-------------------------------|
| 1. Siddāpur inscription of Aśoka.   | 11. Old fort wall—Jāli kaṭṭe. |
| 2. Brahmagiri inscription of Aśoka. | 12. Paḡaḍesālu guḍḍa.         |
| 3. Cromlechs and cists.             | 13. Mound of small temple.    |
| 4. Bīlīguṇḍu (Gāre guṇḍu).          | 14. Jain temple.              |
| 5. Akkatangiṃyara guḍi.             | 15. Pathway among rocks.      |
| 6. Rocky pathway.                   | 16. Mahal.                    |
| 7. Mound of Durgā temple.           | 17. Water in cave.            |
| 8. Viragalas.                       | 18. Foundations of palace.    |
| 9. Pēṭe area of Haneya.             | 19. Lakshmi temple.           |
| 10. Viraballāḷa's inscription.      | 20. Hulikuṇṭe.                |

- |  |                                      |
|--|--------------------------------------|
| 21. Bōrekunṭe.                           | 29. Uḍuvalagondi.                    |
| 22. Mounds of small stones.              | 30. Underground spring and cave.     |
| 23. Valley with neoliths.                | 31. Mounds with potsherds            |
| 24. Perennial spring (Pallakki chilume). | 32. Brick foundations near the road. |
| 25. Village Roppa.                       | 33. Way to Hanumāpur.                |
| 26. Cromlechs, dolmens and cistvaens.    | 34. Way to Jaṭiṅga Rāmēṣa hill.      |
| (Mauryara mane).                         | 35. Way to Siddāpur and high road.   |
| 27. Old town site.                       | 36. Way to Hoskōṭe.                  |
| 28. Pits dug for bones formerly.         |                                      |

Among the things appearing on the surface, next to the Aśōkan inscription, perhaps the most conspicuous objects in the area are the cromlechs, which abound near both the eastern and the western extremities. They appear to be of all sizes and a

### **Cromlechs.**

variety of shapes. Sometimes on the ground the mouth of a pot is just visible or the four slabs of a small stone-box or cist are seen. Some of these cists are even six feet long and five feet broad, thin slabs being placed swastika-wise, one end of each projecting beyond the square. The more important of these cists are covered by large heavy slabs about 8 feet in diameter and 9 inches or more in thickness. A few of these slabs stick out of the ground and present the appearance of dolmens or table-stones. A majority of the cists have no dolmens. Sometimes around the cist or dolmen small, roundish natural boulders, about one or two cubic feet in size, are placed in a circle forming a ring of stones or a cromlech. Occasionally the ring is large having a diameter of about 30 feet lined on the inside by a rubble structure, the inner face of which has another ring of stones. Though hundreds of these cromlechs have been disturbed by the agriculturists or rifled by the curious, there are hundreds more yet awaiting excavation and study. The variety of structures, their number and extent suggest that they must have been constructed during a long period stretching over hundreds of years. It is now well known that these structures are burials, stretching back to pre-historic times. But their close association with the Mauryan town and the fact that they bear the name "Mauryaramane" or the houses of the Mauryas among the local people indicate that some of them perhaps came into existence in the Mauryan period. The local people however give a traditional account of the Mauryas whom they describe as a pygmy race of men living in these houses and using the round holes in the eastern slabs for entrance. Excavations elsewhere have revealed that inside the cists the bones of dead men of normal size have been collected along with varied pottery.

It has been stated above that to the right and left of the nose of the hill stretch triangular plots of land containing the vestiges of human

### **The inhabited areas.**

habitations. Here are to be seen scores of rubble stone structures just visible in the ground which appear to be the foundations or parts of the walls of smallish buildings whose mud walls have



disappeared. They have generally their back to the hill. The lines run roughly parallel to the hill-side, their general orientation being from east to west. The mounds between the nose of the hill and Uduvala-Done which rise to a height of 25 to 30 feet from the level of the irrigated lands are noteworthy objects for the archæologist. Since the plough has been used to till their surface along with the fields surrounding them, prolific evidence of earlier times is found in this area. The fields are strewn about exceedingly thickly with potsherds, brickbats, stone rubble, iron slag and neolithic implements. A canal from Siddāpur tank cuts across this inhabited area. The land on its lower or left side has been irrigated and prepared for rice cultivation. During the dry season, even these wet fields show potsherds here and there mostly of the coloured, polished variety, though one has to search for them; but to the right of the canal, that is between it and the hill, the surface is full of them. A more detailed study of these surface-finds reveals to some extent the contents of the ground below and of the inhabited layers lying below the surface. This so happens because the rains appear to be driving the edge of the loose earth further and further down the side of the hill, the contents of the lower levels also being slowly carried down in a thin layer and thrown on the surface of the fields and mounds.

Mr. Rice's search led to the discovery of the Brahmagiri inscriptions of Aśōka in the heart of the old town area, of the Siddāpur inscription

### Inscriptions.

in a cave of the Emme Tammana guṇḍu and the Jaṭiṅgi Rāmēśa inscription about three miles to the north. In

addition he discovered also a number of inscriptions extending from the Rāshṭra kūṭa and Nolamba times to the Hoysala and Vijayanagara times on the Nāgarpade-guṇḍu and elsewhere on the Jaṭiṅgi Rāmēśa hill, on a boulder to the north-west of the Emme Tammana guṇḍu, on a slab facing the fort-gate of Hāneya and on two slabs in the Trisankēśvara temple. This latter group has little to do with our present study, as also a newly discovered inscription of the Pāṇḍyas of Uchchangi found on the peak of Hire Jaṭiṅgi Rāmēśa. A careful search brought to light only a few objects of interest carved on rocks. On a rock to the right of the road facing Biliguṇḍu and on the eastern rock of the pair called Eḍeguṇḍu were discovered a series of figures consisting of a trident enclosed in a crescent rising out of a circle all mounted on a lance handle. This figure identified by the local people as Bābayya or Pīradēvaru is a symbol of the Islamic martyrs who are honoured in the Muharram festival. Though the identification is not beyond doubt it may be suggested that the figures were caused by some kind of calcium-bearing paint being applied with a brush thus preventing lichens from growing for a long time and showing them light-coloured against the dark background of the rocks.

On the inner face of the western rock of Eḍeguṇḍu were discovered a number of figures and signs caused probably by painting of a similar character. Some of these have the shape of letters forming two lines, the second line being indistinct. In the

first line four letters are distinctly visible, each being about 9" long, 6" broad with an interval of about a foot between them. Strangely these marks resemble the later Brāhmi or cave alphabets of about the Sātavāhana times (first century A.D.). The significance of the inscription is under consideration. If it is Brāhmi, it may be the name of some Sātavāhana ruler or officer connected with the ancient town.

The only other inscription connected with the old town is a small piece of a slab of darkish granite, rhomboidal in shape of  $4'' \times 3'' \times 1\frac{1}{4}''$ . It has a dressed exterior showing a small part of the circumference of a large circular object of about  $2\frac{1}{2}''$  in diameter. The inner face is flatter though slightly concave. The stone was picked up on the slopes of a mound near No. 27 of the map among hundreds of similar stones. It contains what appear to be four Brāhmi letters, each about 1 inch to  $1\frac{1}{4}$  inches long.

No buildings were visible above the ground excepting a wall of round boulders

### Buildings.

running from the hill down the slopes of the mounds to meet the road to Roppa near a large cromlech about 50 feet in diameter composed of huge megalithic stones on the way from the farm-house to Hoskōṭe. But in the ground close observation revealed the existence of rubble foundations of scores of little buildings on either side of the lanes which originally ran parallel to the hill-side. The approximately equal size of the foundations ( $1\frac{1}{2}$  feet broad), their right angles and their parallel lines forming the lanes between them could be clearly seen, whereas here and there as in the hedge near the farm-house stone foundations of larger dimensions made up of size-stone pieces were also observable. Brick was scarce and it was surmised that this town used stone for the foundations even of huts.

But bricks were not absent. They were observable in the ground near the farm-house where a pathway branches off to Hanumāpur, also near the stone quarry, between it and the inscription and more commonly among the mounds and heaps on either side of Biḷiguṇḍu. This suggested that there were brick buildings, though few in number, and that some of these might be buried under the rice-fields near the Brahmagiri inscription.

It is strange that no coins of any sort have been obtainable from the Isila area.

### Coins.

Even the villagers of the neighbourhood have no information of any coins having been picked up in the past. One Siddāpur villager produced a Bijapur coin picked up at Hāneya on the west side of the hill and two specimens said to have been found by one Muddaṇṇa of Hoskōṭe could not be produced for examination.

Next to pottery the largest number of objects visible on the surface of Isila

### Stoneware.

were various objects of stone. Some of these were granite pieces of slabs, finely polished on one side. A granite pestle of the same kind, well-polished, was also recovered.

These remind us of the polish of the Mauryan pillars and other objects. Mealing-stones and oval-shaped grinding stones about 6" x 4" x 1½" generally and stone discs about 2" in diameter, biscuit-shaped stone objects about 4" in diameter mostly of potstone resembling the mace heads of prehistoric culture, but more probably hingestones for doorways and a wheel stone of reddish sandstone were some objects which may well belong to the Mauryan times. But the stone objects which attracted attention most were neoliths of various types and shapes. There were the round pounders of the size of balls or pieces thereof which were picked up in nearly all parts of the area from Biligundu to near Roppa. There were the usual cone-topped wide-edged axe-heads, and also axe-heads of a ruder make with their converging sides having right-angled corners slightly rounded off. Most of these were of trap-rock. Occasionally there occurred celts of a smaller size, less than 3" long and 2" broad, flat in make, either of trap or of more reddish stones. Natural pebbles or trap pieces well-ground in oval shapes of various sizes from about 2" to 1" were also to be found. Occasionally a stone marble or a largish stone bead was picked up. One or two quartz and chalcedony pieces were also picked up bearing clear signs of being flaked for the production of knives and other microlithic implements. The existence of a microlithic settlement in addition to the Mauryan town and the Neolithic village was suggested by the occurrence of a beautiful quartz borer looking like a spear-head collected from the dunes on the north-east of the hill.

Though not in such abundance as in Chandravalli, occasionally iron slag pieces were collected showing that the old town used iron though

#### **Metalware.**

the metal was comparatively scarce. A few copper objects also occurred here and there. And a few crucibles

pointed to the existence of metal smithy.

One potstone piece was definitely the left hand of an image which perhaps held a sword or similar object. The size of the image was suggested as 3 feet in height. A few conch-shell objects were also picked up, some of them being definitely parts of bracelets and anklets.

The site of Isila is one of the ideal fields for the collection and study of pottery.

#### **Pottery.**

Though very few fully preserved pots were found, a preliminary study of the surface yielded an extraordinary variety of potsherds. From the necks and other parts of

large beakers and urns, various sizes of pottery were indicated down to small hand-made or wheel-made cups about an inch in diameter and ring-like beads of pottery well-fired. There were also pear-shaped beads with their holes indicative of the use of metal or wooden spikes. Quite a number of pottery discs about 2" in diameter evidently made by grinding broken potsherds were also collected. Occasionally there occurred the conical tops of blackware lids, spouts, plain and ornamented, and

parts of pottery dishes. But the greatest interest attached to the colour and finish of the pottery. Everywhere the usual unpolished dark-greyware occurred and here and there unpolished redware. But the pieces that caught the eye were those of coloured pots. There was the polished blackware sometimes burnished to the standard of glazed pottery; blackware with incised designs and also very rarely blackware polished with red or white designs painted on it. A number of pieces showed chocolate or dark tan colour with geometrical or plant designs painted in white or whitish red and red. A few pieces showed chocolate painting on lighter brown background. The designs were highly varied and well-conceived and included basket-work, lattice-work, chequered, plant, floral, dotted, screw and other designs. Some rare ornamented pottery had incuse ornamentation. But the other types of blackware and chocolateware had varied incised ornamentation.

There was also a plentiful occurrence of redware pottery painted with a slip and well polished. Some of these pieces bore incised ornamentation of the finger-print, rope, laurel-leaf, zig-zag, and other varieties of design.

The painting on pottery appears to be a noteworthy feature of the ceramic ware occurring at Isila. Connected with the pots, but distinct as a class of earthenware are the bricks and tiles. Pieces of two different kinds of tiles were picked up: the roughly shaped Mangalore tile pattern with two holes occurred in some places, while in others were pieces of the flat round-edged type with the bent head. One piece which appeared to be the portion of a vessel more than of a brick showed ornamentation produced by pressing clay upon a mat of bamboo woven in an artistic pattern.

A surface study of Isila strongly suggested the existence of five stratified layers

**The strata.** as follows:

(1) Chālukya-Hoysala, *e.g.*, the image of Chaudēśvarī and possibly the fort-wall of boulders.

(2) A Mauryan town with perhaps a pre-Mauryan commencement and early Sātavāhana ending with its period of highest prosperity in the third century B.C.

(3) A pre-Mauryan town of the iron age using polished blackware pottery or ornamented chocolate-coloured ware connected with the late neolithic period and the early iron age.

(4) A neolithic settlement.

(5) A pigmy flint culture.

The greatest prosperity of the place appears to have been in the period of Aśoka, though the total length of the period covered by the finds would be several thousand years.

The importance of the site of Isila consists in its being a link between the historic empire of the Mauryas and the pre-historic cultures of the Deccan. While, on the one hand, its painted

**Link with pre-history.**

pottery, etc., connect it with the already-known site of Chandravalli whose numerous coins have furnished datable data, on the other it promises to give us three pre-Mauryan strata from which considerable information could be obtained about the cultures of the Deccan in pre-historic times. Isila appears to be a twin of the well-known site of Maski in Hyderabad, while Chandravalli is a twin of the slightly later site of Paithan. A detailed study of Isila by the excavator promises to reveal considerable new information for the student of pre-historic and early Deccan.

### A Brief Report of the Excavation work done during the year 1939—40.

The site of Chandravalli near Chitaldrug was recommended for excavation by Sir John Marshall, Director-General of Archæology in India. Preliminary studies were commenced in 1928 and field work was done for a few weeks in succeeding years. In 1931 the work was closed down with the hope of resuming it at an early date. It was discovered that at Chandravalli lay buried the ruins of a Sātavāhana town of about eighteen hundred years ago. It was the centre of a local government and was a place of considerable industrial and commercial prosperity having trade relations with China and Rome. Mayūraśarma's inscription suggested the continued existence of the town down to about 300 A.D.

In 1929 a study of the Aśōkan inscriptions in the Molakālmuru Taluk suggested the existence of a Mauryan town in the neighbourhood and a preliminary survey disclosed traces of a buried town. In 1931 trial soundings in one or two places revealed the existence of earlier strata below the Mauryan town reaching back to the prehistoric times. Further work was not conducted owing to the general suspension of all excavations.

The revival of excavations was proposed by the Archæological Department and was supported by scholars like Mr. K. P. Jayaswal, Dr. F. W. Thomas, Sir Leonard Wooley, Mr. Worman of Harvard, and Rao Bahadur K. N. Dikshit, Director-General of Archæology in India. A sum of Rs. 1,000 was sanctioned for the purpose in the budget for 1939-40 and an Excavation Assistant was sanctioned for two months.

Before proceeding to the field, preliminary work was started at the office, the catalogue of the Chandravalli finds of the previous years being verified. The work of cleaning the antiquities

### **Preparations.**

numbering nearly 5,000 and preparing them for study was started in the office cellar and a preliminary study was made of the numismatic and epigraphic data already collected. As soon as the lecturing season in the college was over the Director proceeded to the excavation camp accompanied by the Junior Technical Assistant, the Excavation Assistant, a Pandit, the Photographer and three menials. The work occupied nearly a month, the first portion of the period being spent at Chandravalli and the later one at Brahmagiri.

Since nine years had passed between the last working season and the present one, it was found that the forty different pits and

**Excavation at Chandra-** trenches excavated at Chandravalli had become silted  
**valli.** up and also seriously damaged and tampered with. It

took several days to put them into shape for verification purposes. Some old excavations were extended and a few new pits were sunk, with the object of finding corroboration for the theories formed already about the Śātavāhana town. The lower levels were reached in several places and information was obtained about the existence of the earlier layers and of the characteristics of pre-Śātavāhana pottery. Several new coins, seals, figurines and other antiquities were also unearthed, valuable information being obtained about the political and cultural conditions of the buried town. It was realised that the Pre-Śātavāhana antiquities particularly would be of the greatest value in the excavations at Brahmagiri.

In the neighbourhood of Brahmagiri work was started by a restudy of the inscriptions and a careful survey of the surrounding area.

**Excavation at Brahma-** It was surmised that the site for examination covered  
**giri.** several square miles lying between the Hagari river and an

east to west line passing through the village Roppa. The work of taking soundings in various parts of the area was commenced and as many as eight pits and trenches were sunk. The strata were most carefully excavated and their yields recorded with the help of photographs and drawings. Among the pieces of information collected may be mentioned the following :

The disposal of the dead, funerary pottery and customs, the discovery of an apsidal brick building, probably a Buddhist Chaitya, the discovery of several strata of a long lived town the upper layers of which are assignable to the Mauryan period, while the lower layers stretch far back into the pre-history of South India, the discovery of varied ceramic ware including red ware, red and brown ornamented ware, polished black ware, ornamented chocolate coloured ware, varied black and red ware with incised ornamentation, and stone and brick foundations of houses, most of

which belong to the long-lived pre-historic town which came under Mauryan rule for a short time perhaps during its last days. The discovery of this definitely pre-historic town site is of first rate importance for our knowledge of South Indian history, since the latter has till now begun with the Mauryan connection.

It was also found that below the pre-historic town there was an extensive neolithic settlement in the place for several thousands of years and that below this full neolithic level there was a clearly identifiable microlithic settlement connecting the neolithic with the palæolithic. The age for the corresponding culture in Europe is about 10,000 years ago. It is most fortunate that we have discovered near Brahmagiri, buried remains of South Indian life pertaining to little known periods of South Indian pre-history.

The discovery of pottery in the various strata is of very great importance since in the present state of the archaeological knowledge of the

### **Ceramics.**

Dakhan no criteria are known for dating pre-historic finds. There appears to be now a chance of our making a valuable contribution to the history of pottery in the Dakhan which may lead to some method of sequence dating for South Indian pre-history.

About twenty boxes of excavation finds are now in Mysore. In addition to the

### **Further work at Mysore.**

old finds from Chandravalli these new finds have also to be arranged, catalogued, cleaned and studied in relation to the literature already available on the subject. This involves several months of work in the office, its library and laboratory.

Since the results of the Chandravalli Excavations are awaited by the archaeologists, the publication of the monograph on

**Chandravalli monograph.** Chandravalli has first to be taken up. The monograph will be a scientific work on the model of Sir John Marshall's Mohenjo Daro with descriptions of the excavation, descriptions of the finds, more than 5,000 in number, and chapters on political history, inscriptions, numismatics, buildings, ceramics, ornaments, implements, industries, trade, etc.

The results of the work done at Brahmagiri, though definite and highly important, can be claimed to be only the commencement of

### **Future work at Brahmagiri.**

an important excavation. It is necessary to conduct much further work first in the shape of studying this season's finds at Mysore and then conducting further trial excavations at Brahmagiri with the intention of sounding the other parts of the vast area and locating the centres of the Mauryan area, the pre-historic town area, the neolithic area and the microlithic area. This itself would involve another season's work. After these centres are determined, detailed excavations would have to be conducted with proper facilities and assistance.

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## PART V—NUMISMATICS.

### PALLAVA COINS.

When the Pallavas assumed independence in the third century A.D., they appear to have retained the bull type on the obverse and to have changed the wheel on the reverse to a sun, into whose disc other marks entered in course of time. The sun on the reverse, often with the sceptre and conch, may be taken to distinguish the Pallava issues from the Southern Andhra ones. The Pallava coins are also thicker, heavier and more round and have a more elaborate border. These characteristics are common to the bull and lion types. One coin of the bull type has a Brāhmi legend which appears to read 'Sataka'. Many specimens of the lion type have the legend 'Vishamasiddha',<sup>1</sup> a title borne by Kubja Vishnuvardhana of the Eastern Chālukya dynasty.<sup>2</sup>

The metals used for the Pallava coins are mostly silver and brass for the lion type and copper for the bull type. It is possible that the bull type and the lion type belong to two contemporary dynasties which perhaps ruled at two different places like Kañchi and Veṅgi.

#### TYPE A.—Bull and Sun.

1. Ae. '7. Large and thick.

*Obverse*:—Within border of two linear circles with dotted line between them, large humped bull standing to right. In front of it, floral creepers; legend on top of bull.

*Reverse*:—Small sun in centre with long rays emanating.

#### TYPE B.—Bull and Sceptre.

2. Ae. '75. Large and thick.

*Obverse*:—Similar but legend uncertain.

*Reverse*:—Sun, in whose large disc is a hooked rod, perhaps sceptre between two lampstands.

#### TYPE C.—Bull and Conch.

3. Ae. '65. Half size.

Similar to 2, but rude conch instead of sceptre.

4. Ae. '5. Quarter size.

Similar to 2.

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1. Guntur plates. Also *Jouveau Dubreuil*: An. Hist., D. p. 53.

2. *Hultzsch*: I.A., 1896; p. 321. Also *Smith*: I.H.C., Pl. XXX, No. 1.



**5. Ae. '45. Small.**

Similar to 2, but figures much conventionalised.

The changes of the reverse device indicate that 1, 2, 3 and 5 belong to four different generations of rulers. The sun of 1 has practically disappeared from No. 5.

**TYPE D.—Lion and Conch.****6. Ar. Much alloy. '75. Wt. 103·9 grs., large and heavy and thick.**

*Obverse* :—In triple border of two linear circles with dotted line between them, large maned lion to right with open mouth and head; left forepaw and tail uplifted. In front of it, floral creepers.

*Reverse* :—In sun's disc, a large conch with mouth upward between two lamp-stands.

**7. Ae. Similar to 6.**

The lion on Mādhariṣputra Sakasēna's coins from the Gōḍāvarī and Kṛishṇā districts<sup>1</sup> may be the prototype of the Pallava lion, though some difference in the mouth and forepaws is noticeable.

**CHERA COINS.****TYPE A.—Bow and Lamp.***Variety (A)—Sword.***1. Ae. '65. Thick and slightly concave.<sup>2</sup>**

*Obverse* :—In large ring of rude large dots are a strung bow to left and a lighted lamp to right. Between them is a sword, represented by a hilt and three dots standing for the blade.

*Reverse* :—In linear circle, between two lamps is the section view of a lasin placed on a stand. In it are two swords crossed points downwards with ten pellets in the angle between the hilts above.

This type with the 'drum' and the bow has been generally known as the 'Chēra' or Kongu type. These names are also applied to the 'Gajapati' or elephant type. The two types are very different and it would be better to classify the bow and lamp type as Chēra and the elephant type as Gaṅga, avoiding the name Kongu which may be ambiguous. The bow and lamp appear on the obverses of this type along with other symbols which change. The bow appears on Āndhra coins of C. 85 A.D. and again on some Chōḷa coins of Rājendra Chōḷa. It may have been an Āndhra symbol used at first in the south-west of their empire including Kolhāpur and Banavāsi,<sup>3</sup> which later became localised in North Kerala, with which

PALLAVA



1



6



7

CHERA



1



3



8



13



15



16



17



18



19



20



21

KADAMBA



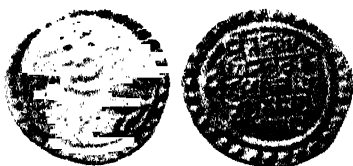
1



4



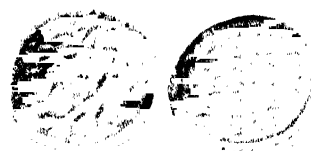
6



10



11



14



area it is subsequently associated. It is also present on a punch marked gold coin which may be early Chālukya or Yādava. Whether it had any connection with the old Tamil designation of the Chēra kings 'Villavan', Bowman, is not definitely known.

The lamp indicates in Hindu life, as also on the coins, something sacred for the worship of which it is lit.

Between the bow and the lamp are generally one or two symbols which vary, perhaps indicating that they are the issues of different rulers. One of such symbols is the sword whose hilt is clearly seen. The dotted blade shows a highly conventionalised condition of art and suggests that earlier issues with better figures preceded this specimen. The earliest use of this type may have been several generations before No. 1 was issued.

The reverse figure has often been described as a 'drum shaped' object.<sup>1</sup> It is more probably an altar on which two swords are placed crossed, perhaps for worship. They might be the swords of a king and possibly of a crown prince or co-regent. The significance of the dots, which are ten or less on the different specimens, is uncertain.

Elliot attributes this type to the Gaṅgas on the ground that the use of the die shows them to be later than the Chēra times. There are no clear historical records of the Chēras, though for a considerable time the Chēras occupied a position of subordination under the Chōḷas and Pāṇdyas. The Chēras appear to have been in possession of part of the Kongu country where the Gaṅgas attained to power later. But as the latter had as their special device the elephant and not the bow, the bow and lamp series is attributed here to the Chēras.<sup>2</sup>

**2. Ae. 55.**

*Obverse* :—Similar to 1. In place of the sword, there are two pellets flanked by two hilts one on each side, perhaps standing for two daggers.

*Reverse* :—Similar to 1, but the basin and the swords are more conventionalised showing probable later date.

**3. Ae. 5.**

*Obverse* :—Similar to 2, but with four dots in square form, instead of two.

*Reverse* :—Similar to 1, but swords clearly visible.

**4.** Similar to the above but with dagger surmounted by circle and reversed position of lamp and bow on obverse.

**5.** Similar, but weapon looks more like a cross hilted dagger.

**6.** Similar, but weapon looks like a combined battle axe and sword.

1. E.C.S.I., p. 117.

2. Mr. Aravamudan has collected some information about the Chēras in his book "The Cauvery, Maukaris and the Sangam Age". See also Bulletin of the School of Oriental Studies, London, 1925, Review by Dr. Barnett.

*Variety (B)*—Battle axe and sword.

7. Similar to 2, the weapons are a battle axe and sword.

The battle axe which is presumably the famous axe of Paraśurāma may be the special symbol of Kēraḷa with its centre near Tiruvananthapuram (Trivandrum). The present variety may indicate some king whose name or religion was specially connected with Paraśurāma or it may suggest a Chēra conquest of South Kēraḷa.

*Variety (C)*—Lamp.

8. *Obverse*:—Similar to 2 but with tall dome-topped lamp flanked by three dots on each side in place of the weapon.

*Reverse*:—Similar to 2, but swords have become conventionalised into lines without hilts.

*Variety (D)*—Dagger and uncertain weapon.

9. *Obverse*:—Similar to 2, but with short dagger (?) and a two-pronged weapon (?) in place of sword.

*Reverse*:—Similar to 8.

The two weapons on the obverse together form a figure which is somewhat like the human figure on Rapson's Andhra Coins No. 2.

*Variety (E)*—Lamp in basin.

10. Similar to 2, but in place of the weapon and lamp is a basin with a light burning in it. The bow is on top.

*Variety (F)*—Arches.

11. Similar to 2, but between the bow and the lamp is a figure composed of four arches based on a line of five dots, which may represent either a Chaitya symbol or a weapon called 'Vajra-Mushti' commonly used by the wrestling caste in South India.

*Variety (G)*—Lion face.

12. Similar to 2, but the central figure appears to be the conventionalised face of a lion with brows, eyes, nose, teeth and chin visible.

*Variety (H)*—Elephant.

13. *Ae.* 45.

*Obverse*:—In circle of dots with strung bow to left<sup>1</sup> and lampstand to right, standing on a platform marked by four continuous and dotted lines is a tusker elephant with lifted tail standing to right with

<sup>1</sup> E.C.S.I., No. 124.

trunk hanging down. Above it is a small cross-like figure with forked ends, probably a lamp. On its sides two squares formed by four dots each, possibly represent Vishṇu's conch and discus.

*Reverse* :—Similar to No. 2.

This kind of elephant, standing with lowered trunk and lifted tail is nearer to the Gaṅga 'Gajapati' type than to the usual Āndhra elephant types.<sup>1</sup> They connect the Chēras with the Gaṅga country and may belong to the early part of the period of transition from Chēra to Gaṅga power, from the bow type to the 'Gajapati' elephant type.

**14. Ae.**

*Obverse* :—Within circle of dots, to right<sup>2</sup>, five-pointed lamp post with four dots near top, a smaller lamp in left field and below it a small elephant to left with uplifted tail.

*Reverse* :—As usual.

**15. Ae. 59 grs.**

*Obverse* :—Bow and five-pointed pillar with dagger (?) and four large dots in the centre.

*Reverse* :—Worn.

**16. Ae. Round. 62.1 grs.**

*Obverse* :—From left to right :—(1) A strung bow; (2) a bell or spear placed on a stand; and (3) a burning lamp.

*Reverse* :—The drum-like vessel appears with crossed swords. Above this symbol may be noticed an ornamental figure. The coin appears to be a very strange type.

**17. Ae. Round. 53.5 grs.**

*Obverse* :—In ring of dots may be seen from left to right a lamp and a bell-like symbol with three dots above.

*Reverse* :—Effaced.

Could the symbol on the obverse represent a temple mark? The coin is of a very rare type.

**18. Ae. Round. 57.1 grs.**

*Obverse* :—In ring of dots are to be seen from left to right: a strung bow, a banner, a fish and a lamp. The top of a lamp appears below the fish.

*Reverse* :—Between two lamps may be observed the following marks: a basin placed on a stand with two crossed swords inside. Above the swords are visible four dots representing part of a dotted circle. There is a lamp on each side of the basin.

<sup>1</sup> Rapson A.C. No. 59 and 93.

<sup>2</sup> Mysore Catalogue.

Does the fish mark on the obverse denote the Chêra conquest of the Pândya country? The coin seems to be a very rare specimen.

19. *Ae.* Round. 55·2 grs.

*Obverse*:—A strung bow in dotted circle. An eight-pointed solar mark in square with uncertain symbols on three of its sides.

*Reverse*:—Completely effaced.

This coin too is a very rare type.

20. *Ae.* Thick. 66 grs. Slightly worn.

*Obverse*:—In circle of dots, two thunderbolt-like marks with dots on both sides. Strung bow to left and five-pointed pillar to right.

*Reverse*:—A peculiar design probably representing some drumshaped altar. Two rows of dots above.

21. *Ae.* Round. 49·4 grs.

*Obverse*:—A trident and two uncertain symbols.

*Reverse*:—Uncertain. Perhaps a basin on stand.

## KADAMBA AND MINOR KANNADA DYNASTIES.

[EARLY KADAMBA (OF BANAVASI?)]

### TYPE A.—**Lotus and Punch Marks.** (C. 400?)

1. *Ai.* 7. Wt. 66·8 grs. Padma-Tanka Varaha.

*Obverse*:—Covering the whole obverse is a large eight-petalled lotus flower or padma; four alternate petals are shaped like conches; a pellet within a small circle marks the centre of the flower.

*Reverse*:—Six small punch marks; the four larger ones form a square and contain a small flower each; the two smaller ones have no figures and are punched one on each side of one of the larger marks.

This type is perhaps the original padma-tanka as the most important mark thereon is a large lotus struck with a single die. This coin, die-struck on one side and punch-marked on the other, appears to belong to a very early period. The lotus appears to be connected with the lotus evolving out of the wheel on the late Southern Āndhra coins which perhaps belong to about 200 A.D. The return of gold as the standard metal denotes some economic change from the Āndhra times. The weight of this specimen, 66·8 grains, is the usual Kadamba standard which is retained by the later Kadambas of Goa and other dynasties till about 1158 A.D.

### TYPE B.—**Lotus and Lion.**

2. *Ae.* 5.

*Obverse*:—In circle of dots, eight-petalled lotus, with a pellet between each pair of petals, standing perhaps for a second row of petals.

*Reverse*:—In circle of dots, rude maneless lion to left, with head looking back.

Instead of a snout, the animal has a long turned up beak or trunk.

• Is it a yāli ?

The reverse of this coin is different from that of No. 1, but the obverse is similar. This coin belongs to about the same period as No. 1. A beaked lion or gryphon is rather uncommon in Indian Art. Its real significance here is doubtful. Perhaps it indicates some foreign influence. But as it looks back like the Kadamba lions, this specimen is attributed to the Kadambas.<sup>1</sup>

## MINOR KADAMBA.

### TYPE C.—Lion and Ornamental Lotus.

3. *Al.* Wt. 63 grains. Double die struck. E.C.S.I., Nos. 17 and 70. No. 70 is perhaps the original of which No. 17 is a copy. The two belong to the same type and are described here as one coin.

*Obverse*:—Linear circle with petals springing out. In it, standing to right on an ornamental tree branch, is a large maned lion, with lifted tail and open jaws looking backward; its left foot is lifted up and rests on the curled up floral end of the tree branch. Below the branch is an old Kannaḍa legend reading most probably: *Si va ra* (Sivaratha—last letter doubtful).

*Reverse*:—Uncertain ornamental figure appearing as a lotus flower in Elliot's No. 17 (Conch?). Around it is a complex ornamental border composed of linear circle, dotted circle, linear circle and the outermost circle of petals perhaps representing a lotus.

The characters are nearer to 1000 A.D. than to 500 A.D. If the legend is Sivaratha, the coin may, with much hesitation, be attributed to a Kadamba prince of Banavāsi who lived in C. 500 A.D. and was the son of Mṛigeśavarina (475-488). The weight is less than the usual Kadamba standard and remains to be explained. It is possible that the Hoysala standard was adopted by some Kadamba feudatory of the eleventh century. There are double punch marks both on the obverse and reverse.

### TYPE—Hanuman and Lion.

4. *Al.* 5. Thick and cup-shaped. Wt. 65·5.

*Obverse*:—A large punch mark containing a tailed monkey with bent knees moving to right on what looks like a tree branch (or elephant goad). The hands hold something large and round, perhaps a fruit.

*Reverse*:—In small linear ring (from reverse die) a long-nosed maneless lion standing with looped tail lifted up and looking backwards.

<sup>1</sup> E.C.S.I., p. 66, and Pl. II, No. 75.



This perhaps belongs to a period when the die and the punch were both used, as on No. 1. The Kadambas, especially those of Hangal, had the retrospectant lion crest and the monkey banner.<sup>1</sup>

#### TYPE D.—**Hanuman and Ornamental Lotus.**

##### 5. *Ai.* Wt. 65.1.

*Obverse* :—In triple border of linear dotted and linear circles, crowned Hanumān seated to front with face to right, squatting with left hand resting on left knee and right hand upraised perhaps in the abhaya mudrā or attitude of reassurance. On each side of his seat is a fine chauri or flywhisk surmounted by a conch. Near crown, moon to left and sun to right. Below seat is a Kannaḍa legend: *Na ka ra* (Nagarēśvara?)

*Reverse* :—In complex lotus border is an uncertain figure which may be a highly conventionalised lion looking backward.

The characters are more like those of the twelfth century<sup>2</sup> and the name does not belong to any well known king. Elliot suggests that it may refer to Naka-rēśvara of Bankapur. Many other towns with flourishing merchant-guilds may have had their own god Nagarēśvara or Town-Lord. The use of 'ka' for 'ga' shows imitation of Tamil spelling. The usual deep double punch marks are found both on the obverse and on the reverse. Nos. 4 and 5 may belong to the Kadambas of the main or of the Hangal branch.

#### TYPE E.—**Four Punched Lions.**

##### 6. *Ai.* 75. Wt. 58.2

*Obverse* :—Seven punch marks. In the centre is a large<sup>3</sup> ornamental pond with an eight petalled lotus in the middle. On each side of it is a punch mark containing a maned lion to right with tail lifted and looped, head turned back, jaws open and left forepaw uplifted. As on No. 1, two deeply impressed small punch marks without any symbols on them.

*Reverse* :—In linear circle surrounded by dots, elaborate floral design as on Gaṅga coins.

##### 7. *Ai.* 7. Wt. 58.5

*Obverse* :—Similar to No. 6, with only slight differences.<sup>4</sup> The tails of the lions are not looped but curved back. The pond is more conventionalised and the lotus is replaced by a pellet. The two deeply indented marks exist as on Nos. 1 and 6, showing that they were made intentionally.

*Reverse* :—Similar to No. 2.

<sup>1</sup> *Fleet* : Dy. Kan. D. p. 299, note 4.

<sup>2</sup> E.C.S.I., No. 78.

<sup>3</sup> E.C.S.I. No. 14.

<sup>4</sup> E.C.S.I. No. 15.

**8. Ai.** Wt. 58 grains. Figured in E.C.S.I. as No. 13.

Similar to No. 7, but lions to left, not maned, and long snouted; in the pond a swastika in place of the pellet. Two deep punch marks as usual.

Nos. 4, 7, and 8 belong to a class by themselves. The two deep punch marks, evidently intentionally made relate them to No. 1; the retrospectant lions to Nos. 2 and 3; and the floral reverse to the Gaṅga Gajapati type with whose weight of 59 grains, their 58·5 agrees. But No. 1 and some other Kadamba coins weigh 66·6 grains. This difference in weight remains to be explained, otherwise this type could be assigned to some branch of the early Kadambas connected with the Gaṅgas. Probably the Gaṅgas took their standard and their reverse from this type, substituting the lion with their own elephant. Nos. 6, 7, 8 are stated by Elliot to have come from north Karnataka otherwise called the southern Mahratta country, which the Kadambas were ruling. If the lions looked forward, the Gaṅga-Pallavas could have been the probable authors of this type.

Another dynasty whose authorship of these coins is also possible is the great Rāshtrakūṭa dynasty. The weight of these coins 58·5 is the same as the weight of the early Kalyāṇi Chālukya ones and the punch-marking is similar. The reverse appears only on the later coins of the Gaṅgas who were connected with the Rāshtrakūṭas. The early Rāshtrakūṭas may have had the lion as their device.

**TYPE F.—Crown and Floral Reverse.**

**9.** Wt. 60 grains. Figured in E.C.S.I. as No. 18.

*Obverse* :—A pavilion with double pillars and rafters showing. On top two circles with pellets standing perhaps for lotuses. In central field is a crown.

*Reverse* :—Floral reverse as on No. 6.

This description is from the drawing in E.C.S.I. It is doubtful if this coin is definitely Kadamba. It may be the issue of one of the feudatories of the Kadambas or of the Gaṅgas.

**KADAMBA—GOA BRANCH.**

**Jayakesi.**

**TYPE—Lion.**

**10. Ai.** From E.C.S.I. No. 71.

*Obverse* :—In linear circle surrounded by ring of dots with sun and moon above, stands a large maned lion to left, with face to front, open jaws, right forepaw raised and tail lopped up. In front of the lion is a Nāgari legend: 'Pra mo da' the cyclic year of minting probably.

*Reverse* :—In border similar to obverse, five line Nāgari legend in fine Dēva-nāgari characters :

Srī Sapta kō  
ṭī śa la bḍha va ra vī  
ra Ja ya kō śi  
de va ma la va  
ra mā ri

The legend means “The brave king Jayakesi, who obtained boons from Śrī Sapta Kōṭīśa, and who is the goddess of destruction to the Malavas (hill people). ‘Pramoda’ is one of the sixty cyclic years. The first *a* of Malavas is short and the word does not refer to the Mālavas of Central India. The form ‘Malava’ for the people of ‘Male’ is perhaps due to popular Kannaḍa pronunciation.

**Siva Chitta** (c. 1158).

TYPE—**Lion.**

**11.** *Al.* 7. wt. 66.9 (large double dies).

*Obverse* :—Similar to 10, but lion ruder, long nosed and long eared, and looking and running to left. Nāgari letter in front : *Nya*.

*Reverse* :—Similar to 10. Legend :

Srī Sapta kō  
ṭī sva labdha va ra Si  
va chi tta vī ra Hē mā  
di dē va ra Mā la va ra mā ri

The legend means : King Sivachitta, the lord of Hēmādi, the goddess of destruction to the Mālavas (Mā is long) who obtained boons from Śrī Sapta Kōṭīśva” (ra is missing). What Hēmādi stands for has to be explained. The ‘ra’ of ‘Dēvara’ is a popular modification of the nominative termination ‘ru’ in Dēvaru.

**12.** Similar to 11 but letter on obverse seems to be different.

The legend on the reverse is :

. . . Sa labdha va ra Si  
va chi tta *Vira* Hē mā  
di dē va ra Mā la  
va ra mā ri

‘Vira’ appears after chitta and in ‘Mālava’ Mā is long.

**13.** Similar. But legend on obverse seems to be different.

The legend on the reverse reads :—

(1) Srī . . . . . Kō  
(2) ṭi sva la bḍha va ra Si  
(3) va chitta vira Hē ma  
(4) de dīvara Ma la  
(5) vara ma ri.

‘Ma’ is short.

**Soyideva.****TYPE—Lion.****14. Ai.** From E.C.S.I. No. 69.

*Obverse* :—Similar to No. 10, but lion ruder, long nosed and long eared and looking left. In front Nāgari legend of two letters, uncertain.

*Reverse* :—Similar to No. 10 ; legend :

Srī Sa pta Kō  
 ṭi sva ra cha ra ṇa  
 la bdha va ra vī ra  
 Sō yi dē va

The legend means : “ The brave Sōyidēva, who obtained boons from the feet of Śrī Sapta Kōṭisvara.”

**15.** Similar to 10 but legend on obverse is ‘ ṭa ’  
 and on the reverse :

(1)  
 (2) ra cha ra  
 (3) bdha va ra pra sa  
 (4) da Sō vi dē va  
 (5) va ra mā ri.

**Uncertain King****TYPE—Lion.****16. Ai.** ‘65. Inferior metal.

*Obverse* :—similar to 10, no legend in front, but an uncertain mark behind.

*Reverse* :—Similar to 1 ; legend barbarous :

(1) Sri  
 (2) Kō ṭi  
 (3) sa va ra

The lion of the Goa Kadambas resembles the early Kadamba lion in its raised head, large ears, looped tail and raised forepaw ; but it looks forward like the Āndhra and Chālukya lions and not backward like the old Kadamba lion. The facing lion is similar to the one on the Hoysaḷa coins. The fragmentary legends on the obverse may indicate the names of the years as in the case of ‘Pramoda’.

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## PART VI—MANUSCRIPTS.

Through the courtesy of the Deputy Commissioner, Kolar District, about thirty-two palm leaf manuscripts were secured for examination from a private gentleman residing at Ulsoor. These manuscripts are of varied interest dwelling on architecture, sculpture, dancing and the like; but they are all incomplete so that they cannot be reviewed without the help of other copies which may have been preserved elsewhere complete. Among the manuscripts, the following may be mentioned :—

1. Śiva-vilāsam—No. 184. Telugu language and characters. In the form of the usual Māhātmyas it deals with the Gavi-Gaṅgādharaśvara temple in Gavipur, Bangalore.

2. Lakshmī-Nārāyaṇa Kavacha—No. 101. The composition is in praise of the god Lakshmī-Nārāyaṇa.

3. Gaṇita—No. 17. Telugu language and characters. A book on Arithmetic like Līlāvati.

4. Sōmaśekhara-Chitraśekhara Charitre—No. 20. Kannaḍa language and characters. A book written in Yaksha Gāna form. It has been reviewed in the Mackenzie Collection of Oriental Manuscripts, p. 334.

5. Taittirīya Brāhmaṇa—No. 22 A. Telugu characters. Printed.

6. Pūjārṇava Śivakāṇḍa—No. 1. Dwells on the mode of worship in Śiva temples.

7. Sanatkumāra Vāstu—No. 26. In Telugu characters, with Telugu commentary. The book is incomplete.

8. Āgama-śāstra—No. 3. The dabbing of the sacred ash, the wearing of the Rudrāksha, the mode of ablution, the eight forms of worship, etc., are all narrated in this manuscript.

9. Śrī Rāma-kavacha—No. 12. In praise of Śrī Rāma.

10. Kāraṇa Tantra—No. 30. A book on Śaivāgama. Tamil characters.

11. Śaivāgama—No. 9. In Telugu characters. Describes the several ways of invoking and worshipping Nandi, Mahākāla, Dēvēndra, the Dikpālakas, Śiva, Viṣṇu, Pārvatī, Gaṇēśa, etc., and also dwells on Balipīṭha-sthāna, Kuṇḍa-lakṣhaṇa, Dēvālaya-pramāṇa and so on.

12. Nānāgama-sāra—No. 7. Describes the principles enunciated in Vātula, Kāmika, Kirāṇa, Lalita and other Āgama books and dwells on Sahasra-kalaśa-sthāpana, Ekādaśa-vyūha, Samprōkshaṇa-vidhi, etc.

13. Śaivāgama-prayōga—No. 12. Telugu characters. Is concerned with the worship offered to the god Sōmanātha and describes Śiva-kumbha-sthāpana, Gaurī-bīja, Maṇṭapa-pūja, Bali-prayōga, Utsavaprayōga, etc.

14. Siddhānta-sārāvali—A treatise on dancing ; but incomplete.
15. Syāmalā-Daṇḍaka—No. 35. A composition of Kālidāsa. Printed.
- 16. Śiva-Pañchākshari—No. 18. Telugu characters. Printed.
17. Mahānyāsa—No. 19. Telugu characters. Printed.
18. Ratna-Parīkshā—No. 29. Telugu language and characters. The book is similar to the 'Ratna Pariksha' written in Kannaḍa by Bālavaidyada Chaluva (Catalogue of the Oriental Library, No. B. 69). The manuscript contains also the Yaksha Gāna play entitled the 'Karibhaṇṭana Kālaga' in the Telugu language.
19. Venkaṭagiri Mahātmya—No. 80. Printed.
20. Nandi Bharata—No. 41. Telugu characters, with Telugu commentary. Describes the various mudrās and postures in abhinaya.
21. Yantra-śāstra—No. 31. Grantha characters. Contains the Dēvī-māhātmya, Māraṇa-prakriya, Svarṇa Gaurī-vrata, etc.
22. A manuscript bearing No. 15 contains several jātakas, letters, and copies of certain *vyavasthā-patras* or settlement deeds regarding the worship, procession, etc., of the gods Yaragēśvara. Sōmēśvara and so on in Kolar during certain festivals like the Karaga, the Car Festival, etc. Copies of certain grants in Kannaḍa and Telugu are also recorded in the manuscript among which is a grant of the time of Dēva Rāya I, the Vijayanagar King. It is dated in Kali 4518, Śaka 1326, Pārthiva sam. Jyēshṭha śu 1 Wednesday corresponding to Wednesday, April 29, 1405 A.D., though the given Kali year must have been 4506 and the Śaka year 1327. The inscription records that when the Mahārājādhirāja Rāja-paramēśvara Vira-pratāpa Dēvarāya mahārāya was ruling the kingdom of the world, on Wednesday Kali 4518, Śaka 1326, Pārthiva sam. Jyēshṭha śu 1, by order of the great minister Nāgaṇṇa Daṇṇāyaka, in the time of Kemparāya Daṇṇāyaka, the Mahāsāmantādhipati Ibari Nāyaka and the Nāḍa-prabhu of Kōlāla Mukkaṇṇajīya, Soṇnegauḍa and Yirigiseṭṭi made a grant of the villages of Dēvaṇḍahaḷḷi, Yeḍehaḷḷi, Donchaḷḷi and Maḍērahaḷḷi as also the lands on the Śataśṛṅgaparvata and the wet and dry lands, gardens, etc. belonging to Maḍavaḷa together with all the rights (specified) belonging thereto, free of all imposts, to Sōmēśvarasvāmi of Kōlāla, otherwise called the new Kailāsa, Gangādharaśvarasvāmi, Cheluva Sōmēśvarasvāmi and Antaragaṅge-Amṛitēśvarasvāmi, for their decorations, offerings and festivals, to last as long as the Sun and Moon endure. Ibari Nāyaka (called Hebbere Nāyaka elsewhere) and Yirigiseṭṭi are mentioned in Kolar 83 which is another record of the time of Dēva Rāya I. The latter record is dated in 1417 A.D., but it also mentions wrongly the Kali year 4518. Thus the mention of the Kali year in the present record is faulty. The villages mentioned in the record are all mostly in the neighbourhood of Kōlār, while the Śataśṛṅgaparvata is the name given to the Kōlār hills. The record is under examination.

## PART VII—INSCRIPTIONS.

## HASSAN DISTRICT

HASSAN TALUK.

1

At the village Grâma in the hobli of Hassan, first inscription on the wall to the left of the sukhanāsi doorway in the Narasimha temple. [Plate XXV.]

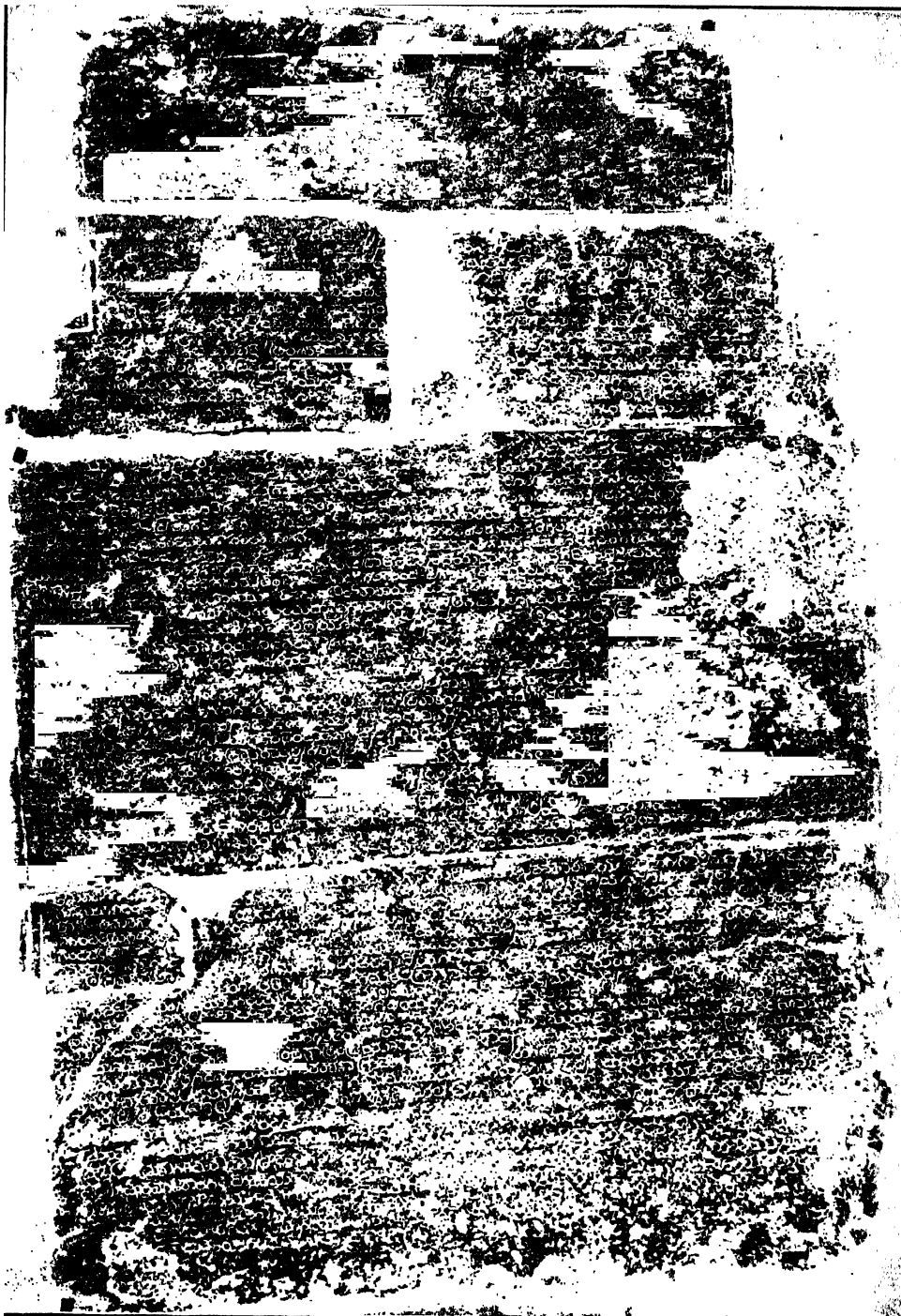
size 6'—6" × 4'

Kannada language and characters

ಹಾಸನದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಶಾನ್ತಿಗ್ರಾಮದ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಸುಖನಾಸಿಯ ಎಡಭಾಗದ ಗೋಡೆಮೇಲೆ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 6'—6" × 4'

1. ಅದಿರದು ಧಾತ್ರ ತುಂಳ್ಯದು ಕಡಲ್ನಿಲದಪ್ಪದು ದಿಗ್ಗಜಬ್ರಜಂ ಬೆದಟದು ಮಧ್ಯಲೋಕದಜನಂ ಸಲೆಕಂಪಿ  
ಸದದ್ರಿ
2. ತೊಟ್ಟನೆತ್ತಿದ [ನಿದು] ಚೋದ್ಯಮೆಂದು ವಿಬುಧಪರ್ವರಿಕ್ರಿಸ್ತೆ ಪೊಕ್ಕು ಧಾತ್ರಿಯಂ ಪದುಳದಿನೊಂದೆ  
ಕೋಡೊಳರದೆತ್ತಿ
3. ದ ಸೂಕರನೀಗೆ ಭೋಗಮಂ || ಬಳನಿದ ಲಕ್ಷ್ಮಿಕಲ್ಪಲತೆ ವಾರಿಧಿಸುತ್ತಿದ ವಾರಿ ತೋಳು ಮನಂಗೊಳಿ  
ಸುವ ಶಾಖೆಯೊಳತ
4. ಳರುಜ್ಜಳಕವುಸ್ತು ಭವಾಗೆ ಶೋಭೆಯಂ ತಳೆದಮುರಾರಿ ಕಳ್ಳಕುಜದೊಳು ಭುವನತ್ರಯ ಸೃಷ್ಟಿಪುಷ್ಟಿಯಂ
5. ಫಳಿಯನರೆಂದು ಪುಟ್ಟಿದಲರಂತೆ ಪೊಲಿದ್ದುರು ನಾಭಿನೀರಜಂ || ಅದಟೊಳು ವಿರಿಂಚಿ ತುಂಬಿಪೊಲ್ವು
6. ದಯಿಸಿದಂ ವೇದಸುಸ್ವರಂ ಮುಕ್ತರಜಂ ತದಮಳಮಾನ [ಸ] ದೊಳುಪುಟ್ಟಿದನತ್ರಿ ತದತ್ರಿನೇತ್ರಪುತ್ರಂ  
ಸೋಮಂ ||
7. ಕಮಳಭವಂ ಬ್ರಹ್ಮಂ ತತುಕಮಳಜ್ಜಿತುಕಮಳಜನ್ಮನತ್ರಿ ದ್ರಿಗುದ್ಯತ್ಯಮಳಜನವಂಗೆ ಸೋಮಂ ಕಮ  
ಳೋದಯ
8. ರೂಢಿಯಾಯ್ತು ವಂಶಕ್ಕೆಲ್ಲಂ || ಸೋಮಕುಲಂ ದೊರೆವೆತ್ತುದು ಸೋಮನಿನಾ ಸಪ್ತಮ್ಯನಿಂ ಪುರೂರ  
ವನಿಂ ಶ್ರೀ
9. ಧಾಮನಿನಿಪಾಯುವಿಂ ನಕುಶಾಮಳಜ್ಜಪನಿಂ ಯಯಾತಿಪತಿಯಿಂ ಯದುವಿಂ || ಯದುಪುಟ್ಟಿಸೋಮವಂ
10. ಶಂ ಯದುವಂಶಮುಮಾಯ್ತು . . . ಭೂಭರಮಂ ಪದುಳದಿಂ ತಾಳಿದ ಭೂಭುಜರುದಾತ್ತನಾಯಕರ
11. ನೇಕರುಂಬಳಿಕಾಗೆ . . . ಕಾಮಂ ಸೋಮಂ . . .
12. ರಾಧಿಸುತರೆ ಪುಲಮೇಲ್ವಾಯ್ತುದಂಕಂಡು ದಿಬ್ಬ . . . ದಿಂಪೋಯ್ವಳಯೆನೆ ಸೆಳೆಯಿಂಪೋಯ್ವು
13. ನಂಗೆಲ್ವನಂತಾ ಕ್ಷಿತಿಪಾಳಂ ಯಾದವಪ್ಪೊಯ್ವಳರೆನೆ ನೆಗೆಳ್ಳರು ನೆಟ್ಟನಂದಿಂದ ವೆತ್ತಲು || ಪೊಯ್ವು
14. (ಹೋನ)ಳಕುಳದೊಳು ತೇಜದಕಯ್ಸೊಂಕಿಂ . . . ಮುದದ . . . ವಾದಿತ್ಯಂಗಯ್ಸಾನಿಂಮ್ಮ
15. ಡಿ ಯೆನಿನಿದ ಮೆಯ್ವಿರಿಯಂ ಮೆಟದನಲು . . . ಯಾದಿತ್ಯಂ || ಉದಯಕ್ಷೋಣೋಧರಕ್ಕೆ ಸೂರ್ಯ್ಯಂ



INSCRIPTION AT THE YOGA-NARASIMHA TEMPLE, SANTIGRAMA (p. 88),  
*Mysore Archaeological Survey.*]





16. ವಳಯಂಮಾತ್ರಂಢಬಿಂಬಕ್ಕೆ ಸಂಪದಮಂ ಬೀಜುವ ತೇ . . . . ಕಾಂಯ್ವಪ್ಪಂದದಿಂದಾದ ನಾವಿದಿ  
ತೋರ್ವೀರಮ
17. ಣಂಗೆ ಪುತ್ರನೇಷಿಯಂಗಂ ಪೈರಿವೀರಾಂಗನಾವದನೇ . . . ದೀವಿಳಯನ ಪೋದ್ಯತು ಪ್ರತಾಪೋ  
ದಯಂ
18. ಜನಮುಲವ ಮೂವರಂಶಂ ಜನಿಯಿಸಿದರು . . . . ತತುಪತಿಗಾದತ್ತನೆಯರು ಬಲ್ಲಾಳನೃಪಾಳಂ  
ಬಿಟ್ಟಿ ದೇವ
19. ನುದಯಾದಿತ್ಯಂ|| ಅವರೊಳುಮಧ್ಯಮನಾಗಿಯು ಮಿವನುತ್ತು . . . . ಪ ವಿಷ್ಣುವರ್ಧನ ದೇವಂ  
ಭುವನಮನಾಳ್ತಂ ಯದುವಂಶ
20. ವಿಶೇಷಕನಾದಿರಾಜ ಚಾರುಚರಿತ್ರಂ|| ಪೊದವಿದಳುಕ್ಕೇ . . . . ವಿಷ್ಣುಮಹೀಪತಿ ಧೂಳಿಗೋಟೆ  
ಪೋದುದುತಳಕಾಡು ತಲೆ
21. ಮಲೆಪೆರ್ವಯಲಾದುದು ಕಂಚಿಮುಂಚಿಕೆಟ್ಟುದು ತೆರೆಯೂರ್ತ್ತೆ . . . . ನೋಡಿದುದಾತುಳುನಾಡು  
ಬೂದಿಯಾದುದು ಬನವಾಸೆಪೊಂಗು
22. . . . ಗಿತುನಂಗಲ ಕೊಂಗುಕೊಂಕಣಂ|| ದೆಸೆಯೊಳು ನಿಶ್ಚಳಮಿ . . . . ಧ್ವಾನದಿಂ ಡಕ್ಕೆ ಪಾಜಿ  
ಸೆ ಸೇನಾರಜದಿಂ ಕೆನಮ್ಮನಗೆ ವಾರಾಶಿಬ್ರಜಂ
23. . . . ಟ್ಪಿಸಿದಂತಾಳೆ ಧರಿತ್ರಿಯೊಳು ವಿಜಯಯೋಗೋದ್ಯೋಗದಿ . . . . ವೀರಾರಿನ್ಯಪಾಳರಂ  
ಬರಿಸಿದಂ ಮೂವಿಟ್ಟಿಗಂ ಬಿಟ್ಟಿಗಂ||
24. ಹರನುರಿಗಣ್ಮಲರಂಶಂ ನರಸಿಂಹನಕೋಪದಂತಮೇನ್ಸರತೇಜಸ್ಪರ . . . . ನಂತಾ ನರನಾಥನ  
ಸೂನು ವಿಜಯ ನರಸಿಂಹನೃಪಂ||
25. ವಿಜಯನಾರಸಿಂಹಮಹೀವಲ್ಲಭನಗ್ರಮಹಿಷಿ . . . . ತೇಚಲದೇವಿಗೆ ಬಲ್ಲಾಳದೇವನುದಯಂಗೆಯ್ದಂ
26. ದಶಕಂಠನೆಂಬವರ್ಗ್ಗಳಿಂದಂ ಬಂನವಂ ಮುನ್ನು ಪಾಜ್ಜಿಸಿ ಮತ್ತಂ ಬೆಸೆದಿರ್ಪಮೇರುಗಿರಿ ಆ ಕೈಲಾಸಂ  
ಗಳಂ ಬಯ್ದು ಪಾಡಿಸುವುಟ್ಟಂಗಿ . . . . .
27. ರದಿಂದಂಮುತ್ತಿಪಾಂಡ್ಯಾನ್ವಯಂ ರಸೆಗಾಳ್ವಂನೆಗಮೂತ್ತಿಕೊಂಡತಿಬಳಂ ಬಲ್ಲಾಳಭೂಪಾಳಕಂ|| ಪೊಟ್ಟ  
ಜೆ ಮಿಕ್ಕುಸೊಕ್ಕಿ ತಟುನಂದ ಪೈರಿನ್ಯಪಾಳ
28. ಕಚ್ಚಲಂಬಟ್ಟಿರೆ ನಂದೆರಂಬರಗೆ ಮಾನಿವಿರಾಟನ ಕೋಟೆ ಗುತ್ತಿಬೆಳ್ಳಿಟ್ಟಗೆ ಟಿಟ್ಟಹಳ್ಳಿ ಸೊರಟೂಕ್ಕುಱು  
ಗೋಡೊಳಗಾದ ದುರ್ಗಮಂ [ತೊಟ್ಟನೆಮುತ್ತಿ] ಕೊಂಡ
29. ವನೇಪೊಗಳ್ಳೆಂ ಚಲದಂಕರಾಮನಂ|| ಸಂದುಗ್ರಾಹಿತರಕ್ತದಿಂದ ಮಳಿಳುದತ್ತೀಮಹೀಚಕ್ರವಿಂನೆಂದಿಂ  
ಗಾಳುವುದೊ [ಱ್ಪಿದಟ್ಟಿಗಳ ಬೆಟ್ಟಿಲ್ಲೆಯುಂ]
30. ಬಟ್ಟಿಯಿಂನೆಂದಿಂಗಳ್ಳುದು ಮಾರಿಗಂ ಪಸಿವದೆಂದಿಂಗಳ್ಳುದೆಂಬನೆಗಂ ಕೊಂದಂ ಸೇವುಣತಂತ್ರಮಂ  
ಬವರದೊಳು ಬಲ್ಲಾ [ಳ] ಭೂಪಾಳಕಂ
31. ಉದ್ಯೋಗಜಯೋದ್ಭವ ಪ್ರಭುಗೆ ಬಲ್ಲಾಳಂ ಗೇರುಂಪಾಂಡ್ಯನೋಡಿದವಲಂತು ಮುರಾರಿಯೋಡಿದ  
ನದೇಂಬೊಲ್ಕಾಮಭೂಪಾಳನೋಡಿ . . . . .
32. ನ್ಯೋರ್ದಿಶರೋಡಿದರೀಪೆದ್ದವರಂತೆ ವಿಕೃತನನುಂ ತಕ್ಕಂಬಿಸುಟ್ಟೋಡಿದಂ|| ಜಗದೀಶಕ್ಕಾಳೆಗಂ ತೀ  
ರ್ಪುದು ಮೊಡರಿಸುವರ್ಪಾಯ್ಸಲುಂ ತಾನೆಮುಂ . . . . .
33. ರೀರವದ ಮನಕದಿಂದರ್ಬಿಸುತ್ತಾನೆಯಿಂದಾನೆಗೆ ಪೊಯ್ವಂ |ತಾಂ ಗಡೋಪೋವವನ ಗನಣ  
ಬೇಡೆಂದು ಬಲ್ಲಾಳದೇವಂಗರಿದಿತ್ತುಂತೆತ . . . . .

34. ಯಿಕುತಿಪ್ಪರೂ|| ರನೆಯಂ ತಳೆನೆತಾಗಿ ವಾಯುಪಥಮಂ ಪೊತ್ತೆತ್ತಿ ದಿಕ್ಸಂಧಿಯಂ ವನುಧಾಧಾಗದಿ  
ನೊತ್ತಿನೀಳ್ಳು ಕಡಲಲ . . . . .
35. ಟ್ಟಿನಿವಿದ್ಯುಡ್ವಪಕಾಂತೆಯರ್ಕ್ಕಳೆರ್ದೆಗಳು ರುಲೆಂಬಿನಂಪೊಣ್ಣೆದಳಿಸುಗುಂ ದಕ್ಷಿಣಚಕ್ರವರ್ತಿಯ  
ಲುರತ್ತೋದಂಡವೌರ್ಬ್ಬೀರವಂ . . . . .
36. ತೀವಗುಣಂ ಚ್ಚಾಯೆಯಾಯ್ತು ತಳ್ಳಿವಗುಣಂ ಕಾವಾಯ್ತುನಿಪುದು ನೈಪಗುಣಜೀವನ ಬರಲ್ಲಳದೇವನೇ  
ಕಚ್ಚತ್ತಂ . . . . .
37. ಪೆನರೋಲಗಿಕಾರ್ತಿಯರ್ಕ್ಕಳುಂ ಕೂಸುಗಳುಂ ಮಹಾಕವಿಗಳೇವೆನಗೊಪ್ಪೆ ಸರಸ್ವತೀನಮುಲ್ಲಾಸಮೆ  
ಬೀಡಿನೊಳುಮಗುಳೆಮ . . . . .
38. ನೆ ವಿಳಾಸಮಂಪಡೆದು ನಿಂದುದು ದಕ್ಷಿಣಚಕ್ರವರ್ತಿಯೊಳೂ|| ಸ್ವಸ್ತಿನಮಸ್ತಭುವನಾತ್ರಯಂ ಶ್ರೀ  
ಪ್ರಿಥ್ವೀವಲ್ಲಭಂಮಹಾ . . . . .
39. ಶ್ವರಂ ದ್ವಾರಾವತೀಪುರವರಾಧೀಶ್ವರಂ ಯಾದವಕುಳಾಂಬರದ್ಯುಮಣಿ ಸರ್ವಜ್ಞಚೂಡಾಮಣಿ ಮಲೆ  
ರಾಜರಾಜ ಮಲೆಪರೊಳು . . . . .
40. ಡ ಕದನಪ್ರಚಂಡನೇಕಾಂಗವೀರನನಹಾಯಶೂರ ಶನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ಚಲದಂಕರಾಮ  
ನಿಸ್ಸಂಕಪ್ರತಾಪಚಕ್ರವರ್ತಿ ವೀರಬಲ್ಲಾಳದೇವರಸರು
41. ದೋರಸಮುದ್ರದ ರಾಜಧಾನಿಯೊಳು ಸುಖಸಂಕಥಾವಿನೋದದಿಂ ರಾಜ್ಯಂಗೈಯ್ಯುತ್ತಮಿರೆ ತದೀಯ  
ರಾಜ್ಯಪೂಜ್ಯರುಂ ಸರ್ವಜನಸೇವ್ಯರುಂ ಮನೇಕವೇದ
42. ವೇದಾಂತ ಶಾಸ್ತ್ರ ತರ್ಕ್ಕ ತಂತ್ರ ಬ್ಯಾಕರಣ ಸ್ಮೃತಿ ಪುರಾಣ ಕಾಬ್ಯ ನಾಟಕ ಭರತ ವಾತ್ಸ್ಯಾಯನ  
ಚ್ಚಂದೋಳಂಕಾರಕಳಾಕೋವಿದರುಂ ಹಿರಣ್ಯಗರ್ಭಕಾವಿಳ
43. ಪಾತಂಜಳಾದ್ಯನೇಕಯೋಗ ಯೋಗಾಂಗಪಾರಂಗತರು ಮಪ್ಪಚಳಪ್ರಕಾಶಸ್ವಾಮಿಗಳ ಯಶಃಪ್ರಕಾಶ  
ಮತಿಶಯಮಳುಂಬ ಮತರ್ಕ್ಕಮದೆಂತೆಂದಡೆ
44. ಸಖ್ಯಂ ವನಿಷ್ಠಯೋಗಬ್ಯಾಖ್ಯಾನದೊಳೆಂದು ವೀರಬಲ್ಲಾಳ ನಿಳಾವಿಖ್ಯಾತಂ ಮಂನಿನಿ ಮುನಿಮುಖ್ಯ  
ನೊಳಚಳಪ್ರಕಾಶ . . . . .
45. ಕೇಳ್ದಂ ||ವ|| ಅವರ ಪರಮಗುರುಗಳೆಂತೆಂದೊಡೆ ಚತುರ್ವೇದ ಚತುರ್ಮುಖರುಂ ಪಡಂಗಪ್ಪಣ್ಣು  
ರುಂ ಸ್ಮೃತಿನ್ಯಾಯಮೀಮಾಂಸಾ . . . . . ಚತು
46. ಭ್ರುಜರುಂ ತ್ರಿಕಾಂಡ ಜ್ಞಾನತ್ರೀತ್ರರುಂಮಪ್ಪ ಸರಸ್ವತೀ ಭಟ್ಟನಾರಾಯಣಸ್ವಾಮಿಗಳ ಪುರನಪುತ್ರ  
ಪ್ಪರಮಹಂಸ . . . . .
47. ತೆಂದಡೆ || ಹರಿಹಂಸಂ ರವಿಹಂಸನಂಚ್ಚೆ ಬಗರಾಜಂ ನಾಮದಿಂ ಹಂಸನೆಂಬರವಂ ತಾಳ್ದಿವನೊಚ್ಚಿತಂ  
ಪರಮಹಂಸಂ ನನ್ನುನೀಂದ್ರಾಂ
48. ಬುಜೋತ್ಕರಹಂಸಂ ಕುಸ್ಮಾಸ್ತ್ರ ಸಂತಮನಹಂಸಂ ಯೋಗ್ಯರಕ್ಷೈಕತತ್ಪರಹಂಸಂ ಪೆನರಿಂದ ಮಂತೆನೆ  
ದರಾರುವಿತ್ತಂಭರಾ ಭಾಗದೊಳೂ ||
49. ದಯೆನಿಚ್ಚಲ್ವಳವಟ್ಟನಾಧನ ಚತುಷ್ಯಂ ಕಟ್ಟಿ ವೇದಬ್ರಹ್ಮಂ ನಯಮಂ ಬೀಡುವ ಚಾರುವಾರಿಜವನಂ  
ಕ್ರೌಪುಂಚೋತ್ಕರಂ ಶಿಷ್ಯಸಂಚಯಮಾಗುತ್ತಿರೆ ಸಂತತಂ
50. ಪರಮಹಂಸಸ್ವಾಮಿತಾಂ ಹಂಸನಾಗಿಯೆ ದರ್ ಕ್ರೀಡಿಸುವಂ ವಿನಿರ್ಮಳವೆನಿಪದ್ವೈತ ಕಾನಾರ  
ದೊಳೂ || ತೃತೀಕಳ್ಳಾವನಿಜಂ ದಶೋಪನಿ
51. ಸದಂ ಶಾಖಾಚಯಂ ಪರ್ಣಸಂತತಿ ಪರ್ಣಂ ಕುಸ್ತಂ ಪದಂ ಶತಗುಣವೈಕ್ರಾಂತೀತಾನಂದಮಂಸ್ವಿತ  
ಗಾನಂದಮನೀವ ಪಕ್ಷಪಳಮಪ್ಪಂನಂ ರನಾಸ್ವಾ

52. ದ ಸಾರತೆಯಂಪೆತ್ತ ಚಳಪ್ರಕಾಶನೆ ಶುಕಂಸತ್ವಕ್ಷಶೋಭಾಸ್ವದಂ || ನೊಸಲೊಳಂಕೆಗೊಂಡಿರೆ ಮನಂ  
ಮನದಲ್ಲೆಯೆ ವಾಯುಪಂಚಕಂ ಮಿಸುಕದಡಂ
53. ಗೆ ಕಣ್ಣೊರೆಮುಚ್ಚಿದವೊಲರೆ ಪಂಕಜಾಸನಂ ಬಿಸುಗೆಯನಾಳ್ ವೊಲಮರೆ ಹಸ್ತದೊಳೊಂದಿರೆ ಯೋಗ  
ಮುದ್ರೆ ರಂಜಿಸುವುದ ಬಂಡಭೋಗದಸಮಾಧಿಯೆ . . . .
54. ಪ ಬರ . . . . .
55. ಅನುವದಿಸೆ . . . . ಶಾಸ್ತ್ರಯುಕ್ತಮಂ ನೆನೆಯದೆ ತಂದುತೋಟುವವಧಾರಣೆಯೋಜಿಪ ಹಸ್ತನೌಷ್ಠ  
ಮವಿನಯದೆ ಕೇಳ್ವುತಂ ಮ . . . .
56. ಮನೆಯ್ವಿಸುವಂ ಅಚಳಪ್ರಕಾಶಸನ್ನವುನಿ ಮೆಹದಂ ಶೃತಿಶ್ರುತಿಪುರಾಣಗುಂಗಳ ನಿತ್ಯಗೋಪ್ತಿಯೊಳೂ ||  
ತಳತಳತೊಳಗುವ ದಂತಾವಳಿ
57. ತ್ತಿನ ಮತ್ತವಾರಣ . . . . ಂಬಳವನ ಚಳಪ್ರಕಾಶತುಳಸದ್ವ್ಯಾಸ್ತಿ ಸಭೆಗಳೊಳಂ ನಡಿಕುಂ ||  
ಅಚಳಯೋಗನಿಯೋಗ ಭಾವವಚಳ . . . .
58. ನ್ತ ಸಂವಿತ್ತಿಮತ್ತಚಳ . . . . ಮಂತ್ರಕಳಾವಿಳಾಸಮಚಳಂ ಶಿಷ್ಯಾನುಕೂಲ್ಯಂ ಸಮಂತಚಳಂ ಧರ್ಮ  
ಪದಪ್ರತಿಷ್ಠೆಯಚಳಂ ಸತ್ಯಂದಮಂ ಶಾಂತಿಯುಂ
59. ಸಂದಚಳಪ್ರಕಾಶರ್ ಅವದ್ಯನ್ಯಾಮಸಂಸತ್ತಿಯೊಳೂ || ಧರಣೀನಾಥರ ಸಪ್ತಾಂಗರಾಜ್ಯಮೂನಾಂಗ  
ಮೆಂದು ಪರಮದಯಾಳಂಕರಣರ ಚಳಪ್ರಕಾಶರದೊ
60. ರೆವೆತ್ತಪ್ಪಾಂಗ ಯೋಗರಾಜ್ಯಂ ನಗುಗುಂ || ಹತ್ತುಂಕರಣಂಗಳು ನೆಹಿ ಹತ್ತುಂದನೆಗೋಡಿ ಪೋದು  
ವರಿಗಳವಾಟುಂ ಪೊತ್ತಾನಲಾಟದಳುದುವುಮತ್ತೇಂ ಅ
61. ಚಳಪ್ರಕಾಶಮುನಿಬಲವಂತಂ || ನುಡಿಗಳು ಪುಡಿಗಳೋಪ್ತಿಯೊಳು ನವರಸಪ್ರಸ್ಯಂದಮಂ ಲೀಲೆಯಿಂ  
ಪಡೆಗುಂ ಸನ್ಮುನಿ ಪಾರ್ಶ್ವದೊಳು ವಿಪುಳವೇದಾನ್ತ
62. ಪ್ರದೀಪತ್ವಮಂ ಪಡೆಗುಂ ಮಂನಿಸುತಿರ್ಪುದಾಹುರಸಮಗ್ರಾಸ್ಥಾನದೊಳ್ಕೈಮೆಯುಂ ಪಡೆಗುಂ ಸಂದ  
ಚಳಪ್ರಕಾಶಮುನಿಪ್ರೀ
63. ವಾಗುವಿದ್ಯಾಧರಂ || ಸಮೆಯಂಗಳ್ಳರಮವುಕ್ತಿಕಕ್ಕೆ ಸಮನೆಲ್ಲಂ ಮಂತ್ರದೊಳೆ ತಂತ್ರದೊಳ್ಳಮಸಂದೊ  
ಪ್ಪುವ ಯಂತ್ರದೊಳು ಗಣತದೊಳು ಗಾಂಧರ್ವದೊ
64. ಳು ಮನುಮಥಾಗಮದೊಳು ವಾಸ್ತುವಿನೊಳು ಭಿಷ್ಣುಪಯದೊಳು ಸಾಹಿತ್ಯದೊಳು ನಾಟಕಕ್ರಮ  
ದೊಳು ಸಂದಚಳಪ್ರಕಾಶನೆವಲಂ ಬಲ್ಲಂಪೆ
65. ಟ್ಪಲ್ಲರೇ || ತಾವಿದ್ಧ ಸಭೆಯೆಪೂಜ್ಯಂ ತಾವಿಟ್ಟ ಮಹಾಪ್ರತಿಷ್ಠೆಶಾಸನಮಾಪಂತಾ . . . . ಸಕಳ  
ಕಳಾವಿದರಚಳಪ್ರಕಾಶರೇನುಂತರೋ || ಮುದದಿನಚಳಪ್ರ
66. ಕಾಶರ ಪದಿನಾಲ್ಕುವಿದ್ಯೆನಕಮಂ ಸ್ತುತಿಯಿಸಲೀ ಪದಿನಾಲ್ಕುಂ ಲೋಕಮನಾಬಿದಿ ಮುನ್ನಮೆ  
ಬಗೆದುಮಾಡಿ ಚದುರಂಪಡೆದಂ ||ವಚನ|| ಮತ್ತಂ
67. ಯಮನಿಯಮಂಗಳಿಂ ಪವಿತ್ರೀಕೃತಗಾತ್ರೇಂದ್ರಿಯನುಂ ಪದ್ಮಸ್ವಸ್ತಿಕಾದ್ಯಾಸನದಿಂ ಜಿತಕಾಯಪರಿ  
ಶ್ರಮನುಂ ಪ್ರಾಣಾಯಾಮದಿಂದರಿ
68. ವಿಜಯಿಯುಂ ಪ್ರತ್ಯಾಹಾರದಿಂ ನಿಯಮಿತಕರಣ ಗ್ರಾಮನುಂ ಧಾರಣ ಶಕ್ತಿಯಿಂ ವಿಜಿತಭೂತಗ್ರಾಮ  
ನುಂ ಧ್ಯಾನದಿಂ ಪರಿನಿಷ್ಕಿಂಧೇಯನುಂ ಸಮಾ
69. ಧಿಯಿಂ ಸರ್ವಾತ್ಮೈಕತ್ವ ತತ್ವನುಮೆನ್ನವಚಳಪ್ರಕಾಶಯೋಗೀಶ್ವರನ ಮಹಿಮೆಯಪ್ಪಾಂಗ ಯೋಗ  
ಲಕ್ಷ್ಮೀದರ್ಪಣಮೆನ್ನಿವುದಂತು ಮಲ್ಲದೆಯುಂ ಧರ್ಮನಿಧಿಪರಮ

70. ಹಂಸಪ್ರಿಯಶಿಷ್ಯಂ ಯೋಗಮಾಲೆ ಯೋಗನ್ಯಸಿಂಹಾಲಯಮಂ ಶಾಂತಿಗ್ರಾಮದೊಳಯಮಯಮಚಳ  
ಪ್ರಕಾಶಮುನಿಮಾಡಿಸಿದಂ
71. ಅಂತಾಶಾಂತಿಗ್ರಾಮದ ವರದನರಸಿಂಹದೇವಗ್ಗಿ ಶ್ರೀವೀರಬಲ್ಲಾಳದೇವರಸರು ಯಾವೂರಸಿದ್ದಾ  
ಯದಮೊದಲ ಹೊನ್ನೊಳಗೆಯು ಹೊನ್ನನು
72. ಮನ್ಯಾಯದಲು ಪೂರ್ವಾಯವಪೂರ್ವಾಯದಿಂ ಬಹಾಯ ಹೊನ್ನನುಸಹಿತವಾಗಿ ಧಾರಾಪೂರ್ವಕಂ  
ಮಾಡಿ ಆಚಂದ್ರಾಕ್ಷಬರನಲ್ಪಂತಾಗಿ
73. ದೇವಗ್ಗಿ ತಾಮ್ರಶಾನನಮಂ ಕೊಟ್ಟರು || ಅಪೊನ್ನಿಂಗಶೇಷ ಮಹಾಜನಂಗಳು ನರಸಿಂಹದೇವರ  
ಹಿರವೂರುಹಳಪ್ರಾಪ್ತಿ ಸಹಿತವಾಗಿ ಯೆರಡುಪ್ರಿತ್ತಿಯ
74. ಕೊಟ್ಟರು || ಮತ್ತಮಾಧಿಕಾರಿಗಳು ಹೊದಿಕೆಯಹೊನ್ನಿನೊಳಗೆ ಹತ್ತುಹೊನ್ನನು ಪ್ರತಿವರ್ಷನಲ್ಪಂ  
ತಾಗಿ ಬಲ್ಲಾಳದೇವರಸರಮುಂದೆ ಅಚಳಪ್ರಕಾಶರಕಯ್ಯಲು
75. ಕೊಟ್ಟರು || ಶ್ರೀಕರಣಗಳು ಪಳಹತಮಂಬಟ್ಟೆವಾಗಿ ಪ್ರತಿವರ್ಷಂ ನಲ್ಪಂತಾಗಿ ಬಿಟ್ಟ ಸ್ತಿತಿ ಶ್ರೀಕರ  
ಣಗಳು . . .

[ಮುಂದೆ ಮೂರು ಪಪ್ತಗಳಲ್ಲಿ ಅಕ್ಷರಗಳು ಸವೆದುಹೋಗಿರುವುದರಿಂದ ಅಸ್ಪಷ್ಟವಾಗಿದೆ].

*Transliteration.*

1. adiradu dhâtri tu[m]lkadu kaḍal neledappadu diggaja-brajaṁ bedaradu  
madhya-lôkada janaṁ sale kampaśad adri
2. tottenettida [n idu] chôdyamemdu vibudhar pparikîrttise pokku dhâtriyam  
paduḷadin omde kôḍol iradetti-
3. da Sûkaran îge bhôgamam || baḷasida Lakshmi Kalpalate vâridhi suddida  
vâri tôlu manamgolisuva śâkheyol î-ta-
4. îir ujvaḷa- Kavustubhamâge sôbhayam taḷeda Murâri Kalpakujadoḷu bhuvâ-  
natraya- srishti-pushtiyan
5. phaliyisalemdu puṭṭidalaramevol irddudu nâbhi-nîrajam || adaḷoḷu Virimchi  
tumbivol vu-
6. dayisidam vêda-susvaram mukta-rajam tad-amala- mâna[sa]doḷu puṭṭidan  
Atri tad-Atri-nêtra- putram Sômam ||
7. kamala-bhavam Brahmaṁ tatu-Kamala-ja-hritu-kamala-janman Atri drig-u-  
dyat-kamala-jaṁ avamige Sômam kamalôḍaya-
8. rūḍhiyâytu vaṁśakkellam || Sôma-kulam dorevettudu Sômanin â- Savum-  
yanim Purûravanim śrî-
9. dhâmanenipa Âyuvim Nahuśamala-nripanim Yayâti-patiyim Yaduvim ||  
Yadu puṭṭi Sômavam-
10. śam Yadu-vaṁśamum âytu . . . . bhû-bharanam paduḷadim taḷida  
bhûbhujar udâtta-nâyakar a-
11. nêkarum baḷikâge . . . . Kâmam . . . . Sômam
12. râdhisutire puli mēlvâyvudam kaṇḍu dibya . . . . dam poy Saḷa yene  
seḷeyim poyd a-
13. dam ,geldan ant â-kshitipalaṁ Yâdavar p-Poyśalarene negaḷdaru neṭṭa-  
n amdida vettalum || Poyśa-

14. (Hōsaḷa) kuḷadoḷu tējada kaysōmkiṃ . . . . mudada . . . . vādityaṃg ay-  
sāsirmma-
15. di yenisida meysiriyam meradanalu [te] [Vina]yādityam || udaya-kshōṇi-  
dharakke Sūryyam
16. vaḷayam mārtaṇḍa-bimbakke saṃpadamam bīruva tē . . . . kâ[m]ypa  
ppamdadimḍadan â-viditōrvvî-rama-
17. ṇaṃge putran Ereyamgam vairi-vîrāṃganâ-vadanē . . . . dīvilayana-prôdya-  
tu-pratâpôdayam[||]
18. janam uliva mûvar aṃsaṃ janiyisidaru . . . . tatu-patig-âdar ttaneyaru  
Ballâla-nṛipâlam Biṭṭidêva-
19. n Udayâdityam || avaroḷu madhyaman âgiyum ivanutta . . . . pa Vishṇu-  
varddhanadêvam bhuvanaman âḷdam Yaduvaṃśa-
20. viśêshakan âdi-râja-châru-charitram || vodavid aḷurkke . . . . Vishṇumahîpati  
dhûligôte vōdudu Talakâḍu Tale-
21. male pervvayalâdudu Kaṃchi muṃchi keṭṭudu Tereyûr tte . . . .  
nôḍidud â Tulunâḍu bûdiyâdudu Banavâse pongu
22. . . . . gitu Namgali Koṃgu Koṃkaṇam || deseyoḷu niśchalam i . . . .  
dhvânadim ḍakke vâjise sēnâ-rajadin kesar mmasage vâraśi-brajam
23. . . . . ṭṭisidam tâḷe dhāritriyoḷu vijaya-yôgôdyôgadi . . . . vairi-nṛipâlam  
barisidam mû-viṭṭigam Biṭṭigam ||
24. Haran-urigaṇ-malar-aṃsaṃ Narasimhana kôpad aṃsaṃ ên suratêjasphura  
. . . . namtâ naranâthana sūnu Vijaya Narasimhanṛipam ||
25. Vijaya-Narasimha mahivallabhan-agra-mahishi . . . . t Êchaladêvige  
Ballâladêvan udayaṃgeydam[||]
26. Daśakanṭhan-em̐bavarggaḷindam baṃnavam munnupârjjisi mattam bese-  
dirppa Mērugiri â-Kailâsaṃgaḷam baydu pâḍisuv-Uchhangī . . . .
27. radindam mutti Pāṇḍyānvayam rasegâlvaṃnegam otikonḍatibalam Bal-  
lâla-bhûpâlakam || voṭṭaje mikku sokki taṛisaṃda vairi-nṛipâla-
28. kar chchalambaṭṭire saṃd-Eraṇbarage māni-Virâṭana-kôte Gutti Belliṭṭage  
Reṭṭahalli Soratûr Kkurugôḍ olaḡâda durggamam [toṭṭane mutti]konḍa-
29. van êvogaḷveṇ chaladaṃka-râmanam || sand-ugrâhita-raktadindam aḷirud-  
attî-mahîchakraṇṇem̐ding âruvudo [ṭṭidaṭṭegaḷa beṭṭellellyum]
30. baṭṭe yim̐nem̐dingappudu Mârigam pasivadem̐dingappud em̐bim̐negam  
koṃdam Sêvuna-taṃtramaṇ bavaradoḷu Ballâ[labhûpâlakam]
31. udyôga-jayôdbhava-prabhuge Ballâlamg êrum Pāṇḍyan ôḍidaval aṃtu  
Murâri yôḍidanadēmbol Kâmbabhûpâlan ôḍi . . . .
32. nyôrbbiśar ôḍidar î-pêḍavaram̐te Vikkarasanum takkam bisuṭṭôḍidam ||  
jagadîsar kkâḷegam tîrvvudu voḍarisuvar ppâysalum tâne muṃ . . . .
33. ṭṭîravada masakadim̐d arbisutt âneyim̐d ânege poyvam taṃ gaḍôvôv avana  
gasani bēḍem̐du Ballâladêvaṃg aridittum teta . . . .

34. yikutipparû || raseyam talkene tâgi vâyu-pathamam pottetti diksamdhiyam  
vasudhâbhâgadin ottisîldu kaḍalala . . . .
35. tṭisi vidyud (vidviṭ) nripa-kānteyarkkaḷ-erdegaḷu jhalembinam poṇmi  
daḷlisugum Dakshiṇa-chakravarttiya luṭṭat-kōdamda-maurbbi-ravam . . . .
36. tiva guṇam chchhâyeyâytu taṭṭiriva-guṇam kavâyt enipudu nripa-guṇa-  
jivana Ballâlâdêvan-êkachchhatram . . . .
37. pesarôlagikârtiyarkkaḷum kûsugaḷum mahâkavigaḷê vesagoppe Sarasvatî-  
samullâsame biḍinoḷu maguḷe ma . . . .
38. sevilâsamam paḍedu niṇdudu Dakshinachakravarttiyoḷu || svasti samasta-  
bhuvanâśrayam śrî-prithvî-vallabham mahâ . . . .
39. śvaram Dvârâvatî-pura-varâdhîśvaram Yâdava-kulâmbara-dyumaṇi sarva-  
jña-chûḍâmaṇi malerâjarâja maleparoḷu . . . .
40. ḍa kadana-prachanḍan ekângavîran asahâyaśûra sanivâra siddhhi giridurgga-  
malla chaladankarâma nissankapratâpa chakravartti Viraballâlâdêvara-  
saru
41. Dôrasamudrada râjadhâniyoḷu sukha- samkathâ vinôdadim râjyam geyvu-  
ttamire tadiya-râjya- pûjyarum sarvva-jana-sêvyarum manêka-vêda
42. vêdânta śâstra tarkka tantra byâkarâṇa smṛiti purâṇa kâbya nâṭaka  
bharata Vâtsyâyana chchhandôḷamkâra kalâkôvidarum Hiranyagarbha  
Kâpîla-
43. Pâtanjalâdyanêka-yôga-yogânga-pâramgatarum app Achalâprakâśasvâmi-  
gaḷa yaśah- prakâśam atisayam aḷumbam atarkkiam ademtemḍaḍe
44. sakhyam Vasishṭha-yôga-byâkhyânadoḷemdu Viraballâḷan ilâ-vikhyâtam  
mamnisi inuni-mukbyanoḷ Achalâprakâśa . . . . . lu.
45. kêḷdam || va || avara paramagurugaḷ entemḍode chatur-vvêda-chaturmukharum  
shaḍ-aṅga-Shaṇmukharum smṛiti-nyâya-mîmâṃsâ-Chatur
46. bhbhujarum trikâṇḍa-jñâna-Trinêtrarum appa Sarasvatî Bhaṭṭa Nârâyana  
svâmigal avurasa-putrar Pparamahamṣa
47. temḍaḍe || Hari haṃsam Ravi haṃsan anche khagarâjam nâmadim haṃsa-  
nembar avam tâlḍivan ochchatam paramahaṃsam sanmunimdrâm-
48. bujôtkara-haṃsam Kusumâstra-samtamasa-haṃsam yôgya-rakshaika-tatpa-  
ra-haṃsam pesarimdam antesadar âru viśvam̐bharâ-bhâgadoḷu ||
49. daye nichchal vaḷavaṭṭa sâdhana-chatushkam kaṭṭe vîḍabrajam nayamam  
bîruva châru-vârija-vanam kraumchôtkaram śishya-samchayam âguttire  
samtatam
50. Paramahamsasvâmi tâm hamsanâgiye dal krîḍisuvanvinirmmaḷa venip  
Advaita-kâśâradoḷu || śṛiti kalpâvanijam-ḍaśôpani-
51. shadam śâkhâ-chayam parṇa-samtati varṇṇam kusmam padam śataguṇa-  
prôktâtîtanamdam am̐nvitag ānamdaman iḷa pakva-phalam appamnam  
rasâsvâ-

52. da-sârateyam pett Achalaparakâsane śukam sat-paksha-sôbhâspadam || nosalo  
alamke-gomdire manam manadalliye vâyu-panchakam misukadaḍam-
53. ge kaṅgaḷ are-muchchidavol ire Pankajâsanam bisugeyanâḷḍavol amare has-  
ta-doḷ omḍire yôgamudre ranjisuvud akhamḍabhôgada samâdhiya pe . . .
54. . . . pabara . . . . .
55. anuvadise . . . . . śâstra-yuktamam neneyade tandu tôruv ava-  
dhârane yôjipa hasta-sausṭhaina vinayade kēlvutamma . . . .
56. maneydisuvam Achalaparakâsasanamauni meredam śṛiti-smṛiti-purâṇagana-  
mgaḷa nitya-gôṣṭhiyoḷu || talataḷa-toḷaguva damtâvali
57. ttina matta-vâraṇa . . . . mbaḷavan Achalaparakâsar-atuḷa- sad-vâg-virtti  
sabhegaḷam naḍikum || achala-yôga-niyôga-bhâvav Achala-
58. nta samvitti matt achala- mantrakaḷâvilâsanam achalam śishyânu-kûlyam  
samant achalam dharmapada- pratishtheyachalam satyam damam  
śântiyum
59. samḍ Achalaparakâsar anavadyarnnâma-sampattiyolû || dharanînâthara sap-  
tânga-râjyam ûnâṅgam emḍu parama-dayâḷamkaraṇar Achalaparakâsar do
60. revettashṭhânga- yôga-râjyam nagugum || hattum karaṇamgaḷu nere hattum  
desegôḍi pōduv arigaḷ-avâṛum pottânalâṛadu uli duvu mattēṁ Acha-
61. laprakâsamuni balavantam || nuḍigaḷu paṇḍitagôṣṭhiyoḷu navarasa- pras-  
yamdamam lileyim paḍegum san-muni-pârśvadoḷu vipulavêdânta-
62. pradîpatvamam paḍegum mamnisutirppud âṛu-rasam agrâsthânadoḷ  
mameyam paḍegum sand Achalaparakâsamunipa- śrî-
63. vâguvidyâdharam || sameyamgaḷ karamavuktikakke saman ellam mantra-  
doḷe tantradoḷ samasamḍoppuva yamtradoḷu gaṇitadoḷu gândharvvado-
64. ḷu manumathâgamadoḷu vâstuvinoḷu bhishag-vishayadoḷu sâhityadoḷu  
nâṭaka-kramadoḷu samḍ Achalaparakâsane valam ballam pe-
65. rar ballarê || tâvirdḍa sabheye pûjyam tâviṭṭa mahâ-pratishṭhe śâsanam-â-  
paṁtâ . . . . . sakaḷa- kaḷâvidar Achalaparakâsar ên unnatarô ||  
mudadin Achalapra-
66. kâsara padinâlku-vidde-yesakamam stutiyisal î-padinâlkuṁ lôkamanbidi  
munname bagedu mâḍi chaduram paḍedam || vachana || mattam
67. yama-niyamamgaḷim pavitrikrita-gâtrêndriyanum padma-svastikâdyâsana-  
diṁ jita-kâya-pariśramanum prâṇâyâmadimdari-
68. vijaiyum pratyâhâradim niyamita- karaṇa-grâmanum dhârana-śaktiyim  
vijita- bhûta-grâmanum dhyânadim parinishṭita- dhyeyanum samâ-
69. dhiyim sarvâtmaikatvatatvanum ensuv Achalaparakâsa- yôgîśvarana mahime  
yashṭânga-yôga-Lakshmîdarppanam ensivud antum alladeyum dharmma-  
nidhi parama-
70. hamsa-priyaśishyam yôgamâle Yôganṛisimhâlayamam Śântigrâmadol  
ayamayam Achalaparakâsa-muni mâḍisidam



71. ant-â Sântigrâmada Varada-Narasimhadêvargge śrī Viraballâḷa-dêvarasaru  
yâ-vûra-siddhâyada modala homnoḷageyu honnanu- . . . .
72. manyâyadalu pûrvvâyav-apûrvvâyadim bahâya homnu-sahitavâgi dhârâ-  
pûrvvakam māḍi âchandrârkkabara-salvamtâgi
73. dêvargge tâmra-śâsanamam koṭṭaru â-homnnimg asêsha-mahâjanamgaḷu  
Narasimhadêvara Hirivûruhaḷi prâpti sahitavâgi yeraḍu vrittiya
74. koṭṭaru || mattam â adhikârigaḷu hodikeya homninoḷage hattu homnanu  
prativarsha salvamtâgi Ballâḷadêvarasara mumde Achaḷaparakâsara  
kayyalu
75. koṭṭaru || śrīkaraṇagalu paḷihatamam biṭṭevâgi prativarsham salvamtâgi biṭṭa  
stiti śrī karaṇamgaḷu

[There are three more lines of the inscription which are worn out and are not clearly legible].

### *Translation.*

#### **Lines 1—3.**

The earth did not shake, the sea was not agitated, the elephants of the quarters did not lose their balance, the people of the middle region did not take fright, the mountains did not tremble ; it is really wonderful that he thus raised the earth all at once—In these words did the angels praise Varâha who plunged below and raised up the earth safely on one of his tusks . May the Varâha bring us happiness now.

#### **Lines 3—5.**

The Kalpa tree that is Viṣṇu appeared beautiful with (the goddess) Lakshmî as the Kalpa creeper, the ocean as the water surrounding, arms as the branches, the bright Kaustubha jewel as sprouts. As if it were a flower of this tree which would ripen into the fruit of the creation of the three worlds was the lotus at the navel of Viṣṇu.

#### **Lines 5—6.**

In that Lotus was born Brahma like a bee with the sweet sound of the Vedas, free from all faults. In his spotless mind was born Atri. His son born from the eyes was Sôma.

#### **Lines 7—11.**

From the lotus is born Brahma; Atri is born from the lotus the heart of Brahma; Sôma sprang from the lotus, the eye of Atri and hence the whole dynasty became the birth-place of lotus (all their descendants were blessed with prosperity). The dynasty of Sôma became famous on account of Sôma, Budha, Purûrava, the prosperous Âyu, the pure king Nahusha, Yayâti and Yadu. After the birth of Yadu, the lineage of Sôma became (known as) the lineage of Yadu. Several noble kings who ruled the earth well were born in that lineage.

**Lines 12—19.**

One of the descendants of this family was addressed by a Yati who, while engaged in religious austerities, saw a tiger spring upon him and commanded "Strike (*poṃ*), O Saḷa," and thereupon Saḷa slew it with a stick and since then he and the members of the Yādava family to which he belonged were known as Poysaḷas everywhere. In that lineage rose Vinayāditya who shone with a brilliance five thousand times as great as that of the sun. Like the sun to the Udaya mountain, like the circle of light to the disc of the sun was the son Eṇṇyanga to Vinayāditya. Three sons named Ballāḷa, Biṭṭidēva, and Udayāditya were born to Eṇṇyanga.

**Lines 19—24.**

Of these sons of Eṇṇyanga, the middle one Viṣṇuvardhana ruled the earth bringing distinction to the Yadu race and possessed of the fine character of the early kings. When king Viṣṇu went on a military expedition, Talakāḍu became reduced to dust, Talemale became a waste, Kanchi was ruined, Tereyūr . . . . Tuḷunāḍu became reduced to ashes, Banavase, Nangali, Kongu and Konkaṇa (were destroyed). From the dust of the army of Biṭṭiga the ocean became muddy and the hostile warrior kings were forced to perform three kinds of viṭṭi (forced labour). His son, king Vijaya Narasimha, seemed to be the embodiment of Śiva's fiery eye and god Narasimha's anger.

**Lines 25—38.**

To king Vijaya Narasimha and his senior queen Êchaladēvi was born Ballāḷa-dēva. The lofty Uchehangī hill—which scorns the Kailāsa and Mēru mountains that received injury once from Rāvaṇa and others and were again joined to the earth—was captured by the powerful king Ballāḷa who trampled down on the Pāṇḍya lineage and made it sink down to Pātāḷa. How shall I praise this king who is a Rāma in battle and who seized the famous forts of Erambarage, Virāṭa's fort (Hānagal), Gutti, Belliṭṭage, Reṭṭahalli, Soratūr, and Kurugōḍ from hostile kings who were full of prowess and determination? When does the earth which has become wet with the blood of the terrible enemies killed dry up? In the midst of huge hills of the corpses of the enemies when will a road be formed? When does Māri become hungry again?—In such a manner did king Ballāḷa slay the Sēvuṇa army in battle. Seeing this energetic and victorious being Ballāḷa, the Pāṇḍya king ran away, Murāri and Kāmabhūpāla ran away . . . . Vikkarasa also ran away leaving all his powerful forces. The kings of the earth bring tribute to Ballāḷa seeing that with the rage of a lion he strikes an elephant against another elephant and feeling that they should not incur his wrath. The sound of the twang of the bow made by the southern emperor (king Ballāḷa) strikes Pātāḷa with force, pervades the atmosphere, rushes from earth and pierces the corners of cardinal directions, . . . the seas and makes the wives of hostile kings tremble in their hearts. The single umbrella of Ballāḷa-

dēva has become the support of all royal qualities, its shade is liberality, its stick the quality of piercing the enemy in battle. . . . [The next stanza cannot be translated owing to lacunæ].

**Lines 38—41.**

Be it well : While the refuge of the whole universe, favourite of good fortune and earth, . . . lord of the excellent city of Dvārāvati, a sun in the firmament the Yādava race, crest-jewel of the all-knowing, lord over the Male chiefs, vanquisher of Malepas, terrible in battle, sole warrior, unassisted hero, Śanivārasidhi, Giridurgamalla, a Rāma in moving battle, possessed of undoubted valour, emperor Viraballāḍadēvarasa was ruling in peace and wisdom at the capital Dōrasamudra :

**Lines 41—43.**

Excelling everything and baffling thought was the brilliant fame of Achalaprakāśasvāmi, worshipped in the kingdom (of Ballāḷa), worthy of devotion by all people and deeply versed in the Vēdas, Vēdānta, śāstra, tarka, tantra, grammar, smṛiti, purāṇa, poetry, drama, Vātsyāyana (erotic science), prosody, figures of speech, fine arts, and also skilled in all the yōgas and yōgāngas including the schools of Hiranyagarbha, Kapila and Patañjali.

**Lines 44—50.**

The world-famed Viraballāḷa respected the chief of sages, Achalaprakāśa knowing that he was well-versed in the interpretation of Vasishṭha-Yōga and heard a discourse from him on the subject. His (Achalaparakāśa's) great guru Paramahansa, was the son of Sarasvati Bhaṭṭa Nārāyaṇasvāmi and was a Brahṃa in the four Vedas, a Shaṇmukha in the six āngas of the Vedas, a Viṣṇu in the Smṛitis, Nyāya and Mīmāṃsa, a Rudra in the knowledge of the three kāṇḍas.

Hari (Viṣṇu) is a hamsa (swan) ; Ravi (sun) is a hamsa ; the chief of birds is also called hamsa (swan). But he is a Paramahansa (great swan) combining in his name all the three :—he is a swan to the lotuses the good sages ; he is a hamsa (sun) to the darkness, the Cupid ; he is a hamsa (Viṣṇu) in being devoted to the protection of worthy men. Whoever shines like him in all the universe ? The sage Paramahansa is sporting like a swan in the pure lake of Advaita, the four-fold sādhanas (ways to salvation) full of constant kindness to all forming its dam, the Vēdas constituting the beautiful lotus-cluster spreading beauty (good teaching) and his disciples being the swans.

**Lines 50—66.**

Achalaparakāśa is a parrot, beautiful with fine wings (an ornament to good people), tasting the sweetness of the ripe fruit bringing bliss even to one enjoying more than the hundred-fold bliss (referred to in the Taittirīya Upanishad) growing on the Kalpa tree, that is the Śruti, with the ten Upanishads as its branches, and the letters (constituting the Samhitā) as its leaves, and the words (constituting the

padapâtha of the Vêdas) as its flowers. With the mind concentrated in the forehead and the five life-breaths standing motionless in the mind, the eyes remaining as if half-closed, the lotus seat remaining firm as if soldered, the yôga pose showing itself in the hands, the beauty of the continuous enjoyment of samâdhi (absorption of the mind in God) showed itself in Achalaparakâsa. He would be engaged every day in discourses on Śruti, Smṛiti, and the Purāṇas quoting authorities from the śāstras impromptu and with fine gestures of hands and respectful hearing and would keep the audience in raptures (?) With his teeth shining brightly. . . . Achalaparakâsa would speak eloquently in the assemblies. Achalaparakâsa fully deserves his name: he is *achala* (unwavering) in his *yôga* (concentration with or without breathing exercises), *niyôga* (daily vocation) and *bhâva* (ideas); he is firm in his understanding; his skill in the mantras and kalâs is strong; he has always got good disciples; his faith in dharma, his honesty, self-restraint and calmness of mind are unshakable. The seven *angas* (elements) of the sovereignty of kings are defective; seeing this the kingdom of yôga consisting of eight elements of the ever beneficent Achalaparakâsa seems to laugh. The sage Achalaparakâsa is surely very strong because the ten *karaṇas* (organs) ran away to the ten directions and the six enemies (passions) unable to bear the burden remained behind! The sage Achalaparakâsa is a Vidyâdhara in speech as his words in the assembly of learned men are full of nine rasas (emotions), his speech in the midst of ascetics is full of the light of philosophy, in all the great assemblies his speech is full of six rasas and is highly famed.

All the *sameyas* (religious systems) are to him like pearls in the hand. In the *mantra* (incantations), *tantra* (ritual), and in *yantra* (art of preparing magic charms), in mathematics, music (gândharva), erotics, architecture (vâstu), medicine, literature, drama, only Achalaparakâsa is well versed. Who else knows them? How lofty is Achalaparakâsa, knower of all kalâs, whose stay at an assembly makes it worthy of adoration, whose great decision is like a law (śâsana?) . . . . In praise of the knowledge of fourteen *vidyas* possessed by Achalaparakâsa, Brahma skilfully created fourteen worlds in the past.

#### Lines 66—75.

*Prose.*—Also :—The great yôgi Achalaparakâsa has his body and organs purified by self-restraint and discipline, his bodily exertion is fully controlled by the performance of exercises in the *âsanas* (postures) of Padma, svastika, etc., he has conquered the bodily enemies (passions) by prâṇâyâma (breathing exercises), his organs are controlled by pratyâhâra and all the elemental forces of his body are controlled by the power of *dhâraṇa* (mental poise), his mind is concentrated upon the things to be meditated upon by the power of contemplation (dhyâna) and has realised the doctrine of the unity of all souls (sarvâtmaikatva-tatva) by the power of samâdhi (absorption of mind into God). He, the great master of yôgis, can be called the mirror of Lakshmi, the eight-fold yôga.

Also the highly auspicious sage Achalaparakāśa, the beloved disciple of Paramahansa, a treasure of righteousness, erected the temple of the god Yōganṛisimha bearing a yōga band in the village Śānti. To that god Varada Narasimha of the village Śānti, Viraballāḍadēvarasar granted hons? in the *siddhāya* of the village and also the hons accruing from the taxes on *anyāya*, *pūrvāya* and *apūrvāya*. The grant was made with pouring of water to last for as long as the moon and sun endure and a copper plate charter was also given to that effect. The mahājanas granted for the above money grant two vṛittis including the income (prāpti) of the village Hirivūru belonging to the god Narasimha. And the officers (adhikāris) made a grant of ten hons out of the income from *hodiḱe* to be paid every year to Achalaparakāśa and this grant was made in the presence of king Ballāḍadēva. The grant is made with an annual revenue, the śrīkaraṇas (accountants) having granted paḷihata.?

*Note.*

This record contains the eulogies of an ascetic named Achalaparakāśa who is said to have flourished in the Hoysaḷa kingdom and to have been highly honoured by the king Ballāḷa II (1173-1220). He is described as well versed in all the branches of learning then prevalent, including a study of the Vedas, Upanishads, Smṛitis, Nyāya, and Mīmāṃsa and is said to have been an adept in yōga. His studies are described as comprising even mantra (charms), mathematics or astronomy, music, architecture, medicine, poetry and drama and even erotics. His guru is named Paramahansa, son of Sarasvati Bhaṭṭa-nārāyaṇa. He is said to have belonged to the Advaita, sect (sporting in the pure lake of Advaita). Achalaparakāśa is said to have realised *sarvātmaikatvatatva* (doctrine of the unity of all souls) by the power of samādhi. Nothing is stated in the inscription whether he belonged to the Vaishṇava or Śaiva sect. But his construction of a Viṣṇu temple, viz., Varada Narasimha or Yōga Narasimha at the village Śānti shows that he was a worshipper of Viṣṇu. The king Ballāḷa II, the mahājanas and certain *adhikāris* (officers) and the accountants (śrīkaraṇas) are said to have made some grants for the above temple.

The usual stanzas in praise of the Hoysaḷa genealogy are contained in this record also down to the reign of Ballāḷa II. [See E. C. XI, Dāvanagere 25].

No date is given in the record. The reference to Ballāḷa II proves that the record might belong to the close of the 12th or the beginning of the 13th century.

The inscription is an example of the classical style in which many of the Kannada inscriptions of the Hoysaḷa period are composed. A few lacunæ here and there make it difficult to follow the full meaning of some stanzas. The inscription is incomplete as it stops in the middle of line 75 where a reference is made to the grant by the śrīkaraṇas. A Vaishṇava devotee by name Achalānanda is said to have flourished according to tradition near Turuvekere. He is said to have belonged to the sect of Bhāgavata Sampradāya. It is not easy to determine whether there was any connection between this Achalānanda and the Achalaparakāśa of the present record as the information to be gleaned about the former is very scanty and based on conflicting oral tradition.

1st inscription on the wall to the right of the sukhanaṣi doorway in the same place.

(Plate XXVI.)

Kannada language and characters.

ಹಾಸನದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಶಾಸ್ತ್ರಿಗ್ರಾಮದ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಸುಖನಾಸಿ ಬಾಗಿಲ  
ಬಲಗಡೆ ಗೋಡೆಮೇಲೆ ಬರೆದಿರುವ ಮೊದಲನೆಯ ಶಾಸನ.

ಪ್ರಮಾಣ 6½' × 4'.

1. ಶ್ರೀ ಸ್ವಸ್ತಿ ಯಮನಿಯಮ ಸ್ವಾಧ್ಯಾಯ ಧ್ಯಾನ ಧಾರಣಮೌನಾನುಷ್ಠಾನ ಜಪನಮಾಧಿಶೀಲಗುಣ  
ಸಂಪನ್ನರುಂ
2. ಔಪಾಸನಾಗ್ನಿಹೋತ್ರ ದ್ವಿಜಗುರು ದೇವತಾ ಪೂ [ಜನ] ತತ್ಪರರುಂ ಮಾತ್ರಾಂಡೋಜ್ವಲಕೀರ್ತ್ತಿಯು  
ತರುಮಪ್ಪ ಅ
3. ನಾದಿಯ ಹಿರಿಯಗ್ರಹಾರಂ ಶಾಂತಿಗ್ರಾಮದ ಮಹಾಜನಂಗಳು ನರಸಿಂಹದೇವರ ಮುಗುಟಿಯಕಟ್ಟೆಯ
4. ನು ಗಡ್ಡೆಯಾಬಟಿಯಬೆದ್ದಲುಸಹಿತ ಕುಲವಕಡಿದು ಧಾರಾಪೂರ್ವಕಂ ಮಾಡಿ ಶ್ರೀಮಾನ್ಯವಾಗಿ  
ಕೊಟ್ಟರು ಶ್ರೀ
5. ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹರೇತ ವಸುಂಧರಾಂ ಪಷ್ಕಿರ್ವರುಷ ಸಹಸ್ರಾಣಿವಿಷ್ಣುಯಾಂಜಾ  
ಯತೆ ಕ್ರಿಮಿಃ |

*Transliteration.*

1. Śrī svasti yama-niyama-svādhyāya-dhyānadhāraṇa maunānushṭhāna-japa-  
samādhiśīla-guṇa-sampannarum
2. aupāśanaḥṇihōtra-dvija-guru-dēvatā-pū [jana] -tatpararum mārttaṇḍōjvala-  
kirtti-yutaru-mappa a-
3. nādiya hiriyaagrahāraṇ Śānti-grāmada mahājanaṅgaḷu Narasiṇhvadēvara  
Muguliyakaṭṭeya-
4. nu gaddeyā baḷiya beddalu sahita kuḷava kaḍidu dhārā-pūrvvakam māḍi  
śrīmānyavāgi koṭṭaru śrī
5. sva-datttām para-dattām vā yō harēta vasuṇdharām shashṭhirvvar-usha-  
sahasrāṇi viśṣṭāyām jāyate krimiḥ

*Translation.*

Good fortune. Be it well. Possessed of the qualities of *yama* (control of passions), *niyama* (self-discipline), *svādhyāya* (religious studies), *dhyāna* (meditation), *dhāraṇa* (concentration of mind), *mauna* (silence), *anushṭhāna* (performance of religious exercises), *japa* (silent repetition of sacred formulæ), *samādhi* (absorption of mind in God) and *śīla* (observance of rules of conduct laid down in sacred texts); engaged in the offering of oblations to fire (*aupāśana*), *agnihōtra* (worship of fire), worship of Brahmans, teachers and gods, possessed of glory bright like the Sun . . . the mahājanas of the village Śānti granted with pouring of water, Muguliyakaṭṭe belonging to the god Narasimha with the adjacent wet and dry lands

freeing it from imposts as tax-free endowment to the god. Good fortune. He who takes away land given by oneself or by others is born as a worm in ordure for sixty thousand years.

*Note.*

This record registers the grant of some land making it tax-free for the temple of Narasimha at Grâma by the mahâjanas of that village. No date is given. Probably it belongs to the same date as the previous number.

### 3

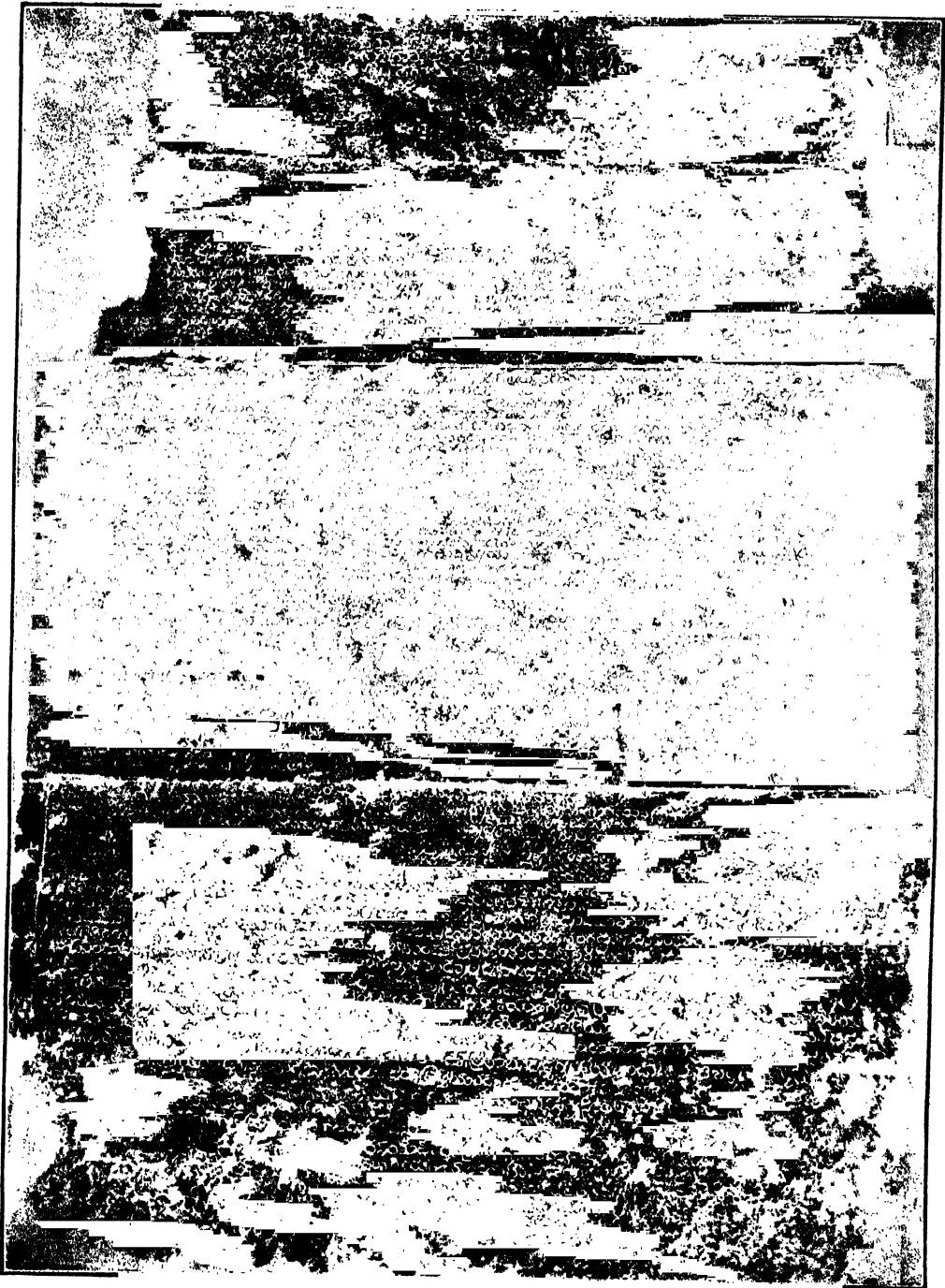
2nd inscription at the same place.

Kannada language and characters.

ಅದೇ ಶಾಸ್ತಿಗ್ರಾಮದ ನರಸಿಂಹದೇವಸ್ಥಾನದ ಸುಖನಾಸಿ ಬಾಗಿಲ ಬಲಗಡೆ ಗೋಡೆಯಲ್ಲಿ ಬರೆದಿರುವ ಎರಡನೆಯ ಶಾಸನ.

ಪ್ರಮಾಣ 6½' × 4'.

1. ಶ್ರೀಮದ್ವಾದಿವರಾಹೋವ್ಯಾದ್ಭುಜಂ ಭೂಭರಣಕ್ಷಮಂ ಸ್ವದಂಷ್ಟೋದ್ವಾದಮ ಸಾಮರ್ಥ್ಯಂ ವೀರಬಲ್ಲಾಳ ಭೂಪತಿಂ | ವಿಷ್ಣೋರ್ ನಾಭೀ
2. ಸರೋ . . . . ಜನ್ಯಾಶ್ಚತುರ್ವದನ ಪಂಕಜಂ ಸ್ವಯಂಧೂರಭವತ್ಸೋಪಿ ಪುತ್ರ ಮತ್ರಿಮಜೀಜನಿ || ಅಪಿ ಸೋತ್ರಿಃ
3. ಕಳಾಕಾಂತಂ ತ್ರಿಲೋಕೀನಯನಾಮೃತಂ ಜನಯಾಮಾಸಭೂಪಾನಾಮಾಧ್ಯಂ ವಂಶಕರಂಶುಭಂ ತದಂ ಸ್ವಯೇಯದುರ್ನಾಮ
4. ಬಧೂವಾಮಿತ ವಿಕ್ರಮಃ ಆಸಂಸ್ಯದೀಯಾನಾನ್ವಾಯ ಯಾದವಾಪ್ರಿಥಿವೀಭುಜಃ || ತನ್ಯಾಸ್ವಯೇ ಸಳೋ ನಾಮ ಪುರಂಶಶಕ ಸಂಜ್ಞಿಕಂ
5. . . . . ನೇನ ಮುನಿನಾಸಮಯಾ ಜಗತೀ ಪತಿಂ || ತತ್ರವಾಸಂತಿಕಾದೇವೀ ಮರ್ಚಯನ್ಯೋಪ್ರಮಾ ಗತಂ | ಗ್ರಸಂತಂ ತದ್ವ . . .
6. . . . .
7. ಳ ಖ್ಯಾತಭೂಪಾಲಕಃಕ್ಷಿತೌ || ತದಾದ್ಯಾಹೋಯ್ಸಳಾ ನಾಮಾಸ್ತಮಾಖ್ಯಾವ್ಯಾಪ್ತಕೇತನಾಃ ತನ್ಮಿನ್ನ . . . ಸವು
8. . . . . || ಪುದಿತೋವಿನಯಾದಿತ್ಯೋ ಹೋಯ್ಸಳಾನ್ವಯ ಭೂಭೃತಃ | ವಿಧ್ವಂಸಯಂನ್ನರಿಧ್ವಾಂತಂ ದೀಪಂಹ್ಯಕರೋತ್ಕರೈಃ |
9. ಎಜೆಯಂಗಮಹೀ[ಪಾ]ಳೋ ವಿನಯಾದಿತ್ಯಭೂಭುಜಃ ಜಾತೋಜಗತಿವಿಖ್ಯಾತೋ ವಂಷನಾಮಗುಣೇ ನಚ | ಏಚರಾದಯಿತಾತಸ್ಯ
10. ಪುತ್ರತ್ರಯಮವಾಪಸಾ ಬಲ್ಲಾಳ ವಿಷ್ಣುಭೂಪಾಳಮುದಯಾದಿತ್ಯ ಮೇವಚ | ಪುತ್ರತ್ರಯ್ಯಾಂ ಸರಾ ಜೇಂದ್ರಾತಜಾತಾ | ಜಿತಪು
11. ರಂದರಾಃ . . . . ಶಂಭು . . . . ಯಜ್ಞೇವಶ್ಚಿಖಿನ್ಮಿಭಿಃ | ಪುರುಷತ್ರತಯೋರ್ಮುಘೈ ಮಧ್ಯಮ ಸ್ಯಮಹೀಭುಜಃ | ವಿಷ್ಣೋರ್ಲಕ್ಷ್ಮೀರ
12. ಭೂದ್ವಾರ್ಯಾಭಾರ್ಯಾವಿಷ್ಣೋ ರಿವೇಂದಿರಾ || ಸಾಸೂತ ಸುತನುಂಪುತ್ರಂ ನರಸಿಂಹಪರಾಕ್ರಮಂ ನರಸಿಂಹಮ



INSCRIPTION AT THE YOGA-NARASIMHA TEMPLE, SANTIGRAMA (p. 101).

*Mysore Archæological Survey.*]





13. ಹೀಪಾಳಂ ತ್ರಿಣೇತ್ರನದ್ವಿತರಣಿ || ನರನಿಂಹ ಕ್ರಿಪಾಣೀನ ಮೃಗೇಂದ್ರಾಃ ಸಿಕ್ಷಿತಾಃಧ್ರುವಂ | ಕುಂಭೇ  
ಕುಂಭಸ್ಥಳೀರೇವ || . . . ಕರ
14. ಕಥಮನ್ಯಥಾ || ಏಕಲಾನಾಮತತ್ಯಾಂತಾದೇವೀ ನಾದೇವಕೀಸಮಾ || ಅನೂತ ಸಮಯೇ ಪುತ್ರ  
ಮಾರಾಧ್ಯ ಗರುಡಧ್ವಜಂ || ಜಾತಪುತ್ರೇಚ
15. ಭೂಪಾಲೇಮುದಿತಾ ಭುವನಾವಳಿ ದಳಿತಾಕುಸ್ಮಶ್ರೇಣೀ ಕಿರನತೀಕರಪಲ್ಲವಾಹ | ಪಾಂನುಕೇಳ್ಯೋ  
ಸ್ಥಳಿದುರ್ಗಮಬ್ಬುರ್ಗಂ ಜಳಕೇಳಯಃ . . . . .
16. ನಂಚಯನ್ಯಾನೀತ್ರಿಡಾಯೈ ಕಂದುಕಾಯಿತಂ || ಬಾಲ್ಯೇಪಿ ವೀರಬಲ್ಲಾಳಃ ಪ್ರಜಾಃ ಪಾತಿಮಹೀ  
ಪತಿಃ ಪಾರಿಜಾತೋದ್ಯಜಾತಿ . . . . .
17. ತತ್ಸಂತರ್ಪಣಕ್ಷಮಃ || ಶೈಶವೇಭ್ಯಸ್ತ ವಿದ್ಯಸ್ಯವೈದುಷ್ಯಂ ವರ್ಣ್ಯತೇಕಥಂ ಕಳಾವಿಳಾಸಸ್ಸಕಳ ಕ್ರೀಡೋ  
ಕ್ತಾವಪಿಲಕ್ಷ್ಯತೆ || ಭಾರತೀಭವನಂವ
18. ಕೃಂ ವಕ್ಷೋರ್ಲಕ್ಷ್ಮೀ ನಿಕೇತನಂ | ಜಯಶ್ರೀ ಸದನಂ ಬಾಹೂ ವೀರಬಲ್ಲಾಳ ಭೂಪತೇಃ || ಲಾವಣ್ಯ  
ಲಹರಿಂದೇವೀ ದೇವಲಾಮಾಪ ಸಂಪದಾ ||
19. ವೃಣೋತಿ ವೀರಬಲ್ಲಾಳನದ್ಯೋ ರತ್ನಾಕರಂಮುದಾ || ತಸ್ಯರಾಷ್ಟ್ರೇ ಶುಭೋರಮ್ಯ ಶಾಂತಿ  
ಗ್ರಾಮೋ ಗುಣಾಕರಃ | ವಿದ್ಯಾವಿಳಾಸಸ್ರಿತ್ಯಸ್ಯ
20. ರಂಗಂವಹತಿ ಭೂತಳಿ || ಅಥಕಾಶ್ಯಾ ಸಮಾಯಾತೋ ಹಂಸಃ ಪರಮಪೂರ್ಬಕಃ || ಪ್ರತಿಷ್ಠಾಮಕರೋ  
ತ್ತ್ರಸ್ತನಿಹರೇರ್ವರದಸ್ಯನಃ || ಶಿಷ್ಯ
21. ಸ್ತಸ್ಯ ಲೋಕತ್ರಯಾ ಗುರುವ್ಮತಃ | ಸಚಾಚಳಪ್ರಕಾಶಾಖ್ಯಃ ಪ್ರಖ್ಯಾತೋವಿಳ ಧರ್ಮತಃ || ಯಸ್ಯ  
ವಿದ್ಯಾವಿಳಾಸಂಚಕೋಹಿವರ್ಣಯಿತುಂಕ್ಷಮಃ ||
22. ಪ್ರಮಾಣೇಷು ಯೋಗಾಂಗೇಷು ಫಲೇಷುಚ | ವಾಪೀಕೂಪ ತಟಾಕಾದಿ ದೇವತಾಯತನಾನಿಚ |  
ಕಾರಿತಾನಿಚಯೇ ನೇಹವೀರಬಲ್ಲಾಳಸಂತ್ರಯಾತ್ || ಕರ್ಣಾರ್ವ
23. ಟಭಾಪಯಾ || ಶಕವರುಶದನಾನಿರದನೂಟ ಮೂವತ್ತೆಂಟನೆಯ ಯುವನಂವತ್ಸರದ ಭಾದ್ರಪದ  
ಮಾಸದ ಕಪಿಲ ಪಕ್ಷಿಯಂದಾಶಾಂತಿಗ್ರಾಮದ ವರದನರನಿಂಹ
24. ದೇವಗ್ನಿ ವೀರಬಲ್ಲಾಳದೇವರು ಅಶಾಂತಿಗ್ರಾಮದ ಸಿದ್ಧಾಯದಮೊದಲ ಹೊನ್ನೊಳಗೆ ಅಯ್ಯ  
ಹೊನ್ನನು ಅವಳಿ ಸಮಸ್ತಬಳಿವಟ ನೋಡಿ ಬಲಹಕುಮಾನೆಬಂದ
25. ಶ್ರೀಕರಣನುಂಕಪನ್ನಾಯ ಅಡಕೆಯನುಂಕ ಹಣವೊಂದಟನೇಸ ವೀರನೇಸತೊಡರುನರಾವುನಲ್ಲಿತ್ತು  
ಕಳುಕುಂಡಿಕವಣ ಆನೆಯನೇಸ ಕುದುರೆಯನೇಸ ಕುಮಾ
26. ರಗಾಣಕೆ ವಿಜಯದೀರವಣ ಕೊಡತಿವಣ ಬಾಣ ಎಳ್ಳು ಭತ್ತವೆನಿಸಿದ ಪೂರ್ವಾಯಮತ್ತಂ ಅಪೂರ್ವಾ  
ಯಮೊಳಗಾ
27. ಗಿಗ್ರಾಮಕೆ ಶ್ರೀಕರಣ ಬೋವಮರ್ಯಾದೆಯ ಬಳಿಯಹೊ
28. ನ್ನು ಸಹಿತ ಅಚಳ ಪ್ರಕಾಶನ್ಯಾಮಿಗಳ ಕಯ್ಯಲುಧಾರಾಪೂರ್ವಕಂಮಾಡಿ ತಾಂಮ್ರಶಾನನಮಂಕೊಟ್ಟರು  
ಸ್ವಸ್ತಿಮಂಗಳ ಮಹಾಶ್ರೀ ಮತ್ತಂ ಶಾಂತಿಗ್ರಾಮದ ಅಧಿ
29. ಕಾರಿಗಳು ಪ್ರತಿವರ್ಷಸರ್ವಂತಾಗಿ ವರದನರನಿಂಹ ದೇವಗ್ನಿ ತಂಮ ಹೊದಕೆಯಹೊನ್ನೊಳಗೆ  
ಹತ್ತುಗದ್ಯಾಣಹೊನ್ನನು ದೇವರಹೊದಿಕೆಯಿಂಧಾರಾಪೂರ್ವಕಂ ಮಾಡಿಕೊಟ್ಟರು.
30. ಸ್ವಸ್ತಿ ಶ್ರೀ ವೀರಬಲ್ಲಾಳ ದೇವರಸರು ಕೊಟ್ಟನೆರೆಯ ಹೊನ್ನಿಗೆ ಅಚಳ ಪ್ರಕಾಶ ನ್ಯಾಮಿಗಳು  
ವರದ ನರನಿಂಹದೇವಗ್ನಿ ಹಿರಿಯೂರಹಳ್ಳಿ ಪ್ರಾಪ್ತಿ ಸಹಿತವಾಗಿ ಕೊಂಡುಕೊ

31. ಟ್ಟ ಯೆರಡು ವೃತ್ತಿಯ ಸ್ಥಳವನು ಶ್ರೀ ಶಾಂತಿಗ್ರಾಮದ ಶೇಷಮಹಾಜನಗಳು ಸರ್ವನಮಶ್ಯವಾಗಿ  
ಆ ಚಂದ್ರತಾರಂಬರಂ ಕೊಟ್ಟರು || ಮತ್ತಮಾಧಿಕಾರಿಗಳು ತಮಹೊದಿ  
32. ಕೆಯ ಹೊನ್ನಿನೊಳಗೆ ಕೊಟ್ಟ ಹತ್ತು ಗದ್ಯಾಣಹೊನ್ನಿಗೆ ಸ್ಥಳ ಅಚಳಪ್ರಕಾಶಸ್ವಾಮಿಗಳು ಧರ್ಮ  
ಕಾರ್ಯಕ್ಕೆ ಮಾಡಿಕೊಂಡು ಕೊಟ್ಟವಿತ್ತಿಯ ನಿದ್ಧಾಯದಲ ಕೊಟ್ಟರು  
33. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುನಿಪಾಣಾಂ ಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋಧವದ್ಧಿಃ ಸರ್ವಾನೇ  
ತಾನ್ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಭಯೋಧೂಯೋಯಾಚತೇ ರಾಮಚಂದ್ರ |

*Transliteration.*

1. śrīmady ādi Varāhō'vyād bhujam bhūbharāṇa-kṣaṇam sva-damshatrōddāma-  
sāmarthyam Vira- Ballālabhūpatim | Viṣṇornābhi . . . . .
2. sarō . . . . janyā's Chatur-vadana-pankajam Svayambhūr abhavat sōpi  
putram Atrim aijani || api sōtrih
3. Kalākāntam trilōkī-nayanāmṛitam janayāmāsa bhūpānām ādyam vaṃśa-  
karam śubham || tad-amuvayē Yadurnāma
4. babhūvāmita-vikramah āsannyadiyānānvāye Yādavā prithivibhujah | tasyān-  
vaye Saḷō nāma puram Śāsaka saṃjñikam
5. . . . . nēna muninā samayā jagatī-patim || tatra Vāsantikā-dēvim  
archayan yō pramāgatam | grasmam tam tadvachē . . . . .
6. . . . .
7. lakhyāta-bhūpālakah kshitau || tadādyā Hoysalā nāmā samākhyā vyāghra-  
kētanāḥ | tasminna . . . . . savu
8. . . . . || vuditō Vinayādityō Hoysalānvaya-bhūbhṛitah | vidhvam-  
sayannari-dhvāmtam dīpam hyakarōt karaiḥ ||
9. Eṣyanga-mahī[pā]lō Vinayāditya-bhūbhujah jātō jagati vikhyātō vamsha-  
nāmaguṇēna cha Ēchalā dayitā tasya. . . . .
10. putra-trayam avāpa sā Ballāla-Viṣṇu-bhūpālam Udayādityam ēva cha  
putra-trayyām sa rājēndrāt | jita pu
11. randarāḥ || . . . . . Śambhu . . . . . yajvēvassikhibhistribhiḥ | puruṣa  
tritayōr madhye madhyamasya mahībhujah | Viṣṇōr Lakshmira
12. bhūd bhāryā Viṣṇōs rivēndirā || sā sūta sutanum putram Narasimha-parā-  
kramam Narasimha-ma
13. hīpālam Triṇētrasadrisamraṇē || Narasimha-kripāṇēna mṛigēndrāḥ sikshi-  
tā dhruvam | kumbhī-kumbha-sthālī rēva | . . . . . kara
14. kathamanyathā || Ēchalā nāma tat-kāmtā dēvi sā Dēvakisamā || asūta  
samayē putram Ārādhyā Garudadhvajam || jātaputrē cha
15. bhūpālē muditā bhuvanāvalī dalitā kusmaṇṇī kiranantī karapallavāha  
|| pāmsukēlyō sthālī-durggam ab-durggam jalakēlayah
16. samchayasyāsīt krīḍāyai kandukāyitam | bālyēpi Viraballālah prajāḥ pāti  
mahīpatih Pārijātōdya jāti- . . . . .

17. tat-saṁtarpaṇa-kṣhamah ṽ śaiṣavēbhyasta-vidyasya vaiduṣhyam varṇyatē katham kaḷā-viḷāsas sakaḷa-kriḍōktāv api lakṣhyate ṽ Bhāratī-bhavanam va-
18. ktram vakshōr Lakshmīr nikētanam ṽ jayaśrī-sadanam bāhū Vīra Ballāḷa-bhūpatēh ṽ lāvaṇyalaharīmdēvī Dēvalām āpa sampadā ṽ
19. vṛiṇōti Vīra Ballāḷam nadyō ratnākaram mudā ṽ tasya rāshṭrē śubhō ramyō Śāntigrāmō guṇākaraḷ ṽ vidyā-viḷāsa-nṛityasya
20. raṅgam vahati bhūtale ṽ atha Kāśyā samāyātō hamsaḷ parama-pūrbbakah pratishṭhām akarōt tatra Nriharērv Varadasya saḷ ṽ śiṣhya-
21. s tasya lōkatrayāgurur mṁmataḷ ṽ sachā' chala-prakāśākhyah prakhyātō' khilādharinataḷ ṽ yasya vidyā viḷāsam cha kōhi varṇayitum kṣhamah ṽ
22. pramāṇēshu [pramēyēshu] yogāṁgēshu phalēshu cha ṽ vāpī-kūpa-tatākādi dēvatāyatanāni cha ṽ kārītāni cha yēnēha Vīraballāḷa-saṁśrayāt ṽ Karṇā-
23. ta-bhāṣayā ṽ Śaka-varuśada sāsirada nūṛamuvattentāneya Yuva-saṁvatsa-rada Bhādrapada-māsada Kapilashashṭhiyamdā Śāntigrāmada Varada-narasimha-
24. dēvargge Vīraballāḷadēvaru ā Śāntigrāmada siddhāyada modala homno-lage aydu homnanu avara samasta-baḷi vaṭa sōḍi balahaku māne baṁda
25. śrīkaraṇa sumka pamnāya aḍakeya sumka haṇa voṇḍara sēse vīrasēse toḍaru nalāvu nallettu kaḷuku kaṇḍikevaṇa āneyasēsē kudureyasēsē kumā-
26. ragāṇike vijaya bīravaṇa kōḍativāṇa khāṇa eḷḷu bhatta venisida pūrvvāya mattam apūrvvāyamolaḷgā-
27. gi grāmake śrīkaraṇabōva marylāḍeya baḷiya ho-
28. nnu sahita Achalaḷprakāśasvāmigaḷa kayyalu dhārāpūrvvakam māḍi tāṁmra-śāsanamam koṭṭaru svasti maṅgaḷa maḷa śrī ✽ mattam Śānti-grāmada adhi-
29. kārigaḷu prati-varsha salvamṭāgi Varada Narasimha-dēvargge tamma hōakeya homninolaḷge hattu gadyāṇa honnanu dēvara hōikeyim dhārā-pūrvvaka māḍi koṭṭaru
30. svasti śrī Vīraballāḷa-dēvarasaru koṭṭa neleya homnimge Achalaḷprakāśa-svāmigaḷu Varada-Narasimhadēvargge Hiriyūrabalḷi prāpti-sahitavāgi koṇḍu ko-
31. ṭṭa yeraḍu vṛittiya sthalaḷvanu śrī Śāntigrāmada asēsṣa-mahājanamgaḷu sarvva-namsyavāgi āchandra-tārambaram koṭṭaru ṽ mattam adhikārigaḷu tamma hōdi-
32. keya honninolaḷge koṭṭa hattu gadyāṇa honnimge sthala Achalaḷprakāśa-svāmigaḷu dharmma-kāryyake mārikomḍu koṭṭa vṛitiya siddhāyadali koṭṭaru
33. sāmānyōyam dharmma-sētu nripāṇam kālē kālē pālāniyō bhavadbhiḷ sar-vvān ētān bhāvinah pārthivēndran bhūyō bhūyō yāchātē Ramachandraṽ

*Translation.***Lines 1-8.**

May the Primeval Boar protect the king Vira Ballâḷa whose arm is able to support the earth and who possesses the great strength of the tusk of Varâha. A lotus was born from Vishṇu containing a four-faced being who became Brahma? He got a son Atri. Atri begot a son Chandra, who is bright with his digits and who is the nectar to the eyes of the three worlds and who is the founder of a great dynasty of kings. Of his race was Yadu possessed of great prowess, whose descendants were the Yâdava kings. In his lineage was born Saḷa who, while worshipping the goddess Vâsantikâ-dêvi, was asked by the ascetic at the place (to kill the tiger) . . . . . and the name Hoysaḷa and the tiger crest were borne by him and his descendants.

**Lines 8-19.**

In that family of the Hoysaḷas was born Vinayâditya who, dispelling the darkness, the enemies, caused the day to be born by his rays (hands). The son of the king Vinayâditya was Ereyanga famous in the world on account of his lineage, name and qualities. His wife was Êchalâ who bore three children, Ballâḷa, Vishṇu and Udayâditya. That king who excelled Indra thus had three sons. Of these three Vishṇu was the middle one. His wife was Lakshmi like Indirâ, wife of Vishṇu (god). She had a fine son named Narasimha possessed of the prowess of Narasimha and an equal of Śiva in battle. By the sword of Narasimha the lions were punished. . . . . His wife was named Êchalâ who resembled Dêvaki; and she got a son after worshipping the god Vishṇu. At his birth the earth became happy, flowers blossomed out. . . . .

By him the forts on land became reduced to heaps of dust where people could play, the strongholds on water could be used for water sports: (the heads of the warriors?) became balls of play. Even while young, Vira Ballâḷa was protecting his subjects, like the Pârijâta tree.

How can the learning of that king be described who cultivated it while young? His mastery of the arts could be discerned even in his playful talks. His face is the abode of Bhârati, his chest is the home of Lakshmi, his arms are the dwelling-places of the goddess of Victory. The queen Dêvalâ, full of beauty married Viraballâḷa like the rivers joining the sea.

**Lines 19-23.**

In his delightful kingdom is the village Śânti, an abode of good things and a hall for the sportive dance of learning. Once an ascetic named Paramahansa came from Kâsi and he set up in the village the god Varada Narsimha. His disciple, a preceptor of the three worlds, famous for his good qualities, was Achalaparakâṣa. Who could eulogise his learning in scriptures, branches of yôga and astrology. By the patronage of Viraballâḷa he caused to be created, ponds, wells, tanks, temples, etc.

**Lines 23-28.** (in Kannaḍa language) :—

In the Śaka year 1138, the cyclic year Yuva, in the month Bhādrapada and on Kapilashashṭhi, the king, Viraballāḷa granted for the god Varada Narasimha of the village Śānti, five hons from the siddhāya of that village with all the taxes, deductions, discount, original rights, mānya, śrikaraṇa, customs dues, tolls, tax on arecanut, sêse of 1 haṇa, tax on warrior (?), tax on toḍaru (a badge worn by warriors on the right foot), tax on good cow, tax on good bull, tax on arecanut? (kaḷuka) kaṇḍi-kevaṇa, tax on elephants, tax on horses, tax on princes? (kuṇāra-gāṇike), tax on warriors (vijayabīravāṇa), tax on hammer, khāṇa, sesamum tax, tax on paddy, old and new sources of income, and the fees of the village accountant, etc. To this effect a copper plate grant was prepared and bestowed with pouring of water on Achalaparakāśa-svāmi. Be it well. Good fortune.

**Lines 28-33.**

Also the officers of the village Śānti granted with pouring of water ten gadyāṇas out of their hodakeya-honnu to be paid every year to the god Varada Narasimha, from out of the hodakeya honnu to be paid from the temple.

Be it well. Out of the *neleya-hon* (money grant) given by the king Viraballāḷa-dēvarasa, Achalaparakāśasvāmi purchased for the god Varada Narasimha two vṛittis of land with the *prāpti* (revenue) of Hiriyūr village and the mahājanas of Śānti-grāma gave away the vṛittis free of taxes to last for as long as the moon and sun and stars endure. For the money grant of ten gadyāṇas made by the *adhikāris* out of their hodikeya-hon, Achalaparakāśasvāmi gave away lands out of the siddhāya of the vṛitti which he sold for the charity (meaning not clear).

This bridge of dharma is common to all kings. It should be protected by you from time to time. Thus Rāmachandra prays repeatedly to all the kings who may reign in future.

*Note.*

This record is similar to the two previous records. It gives us the additional information that Dēvalā was the queen of Ballāḷa II at the time of the grant. Also it is learnt that the guru of Achalaparakāśa named Paramahansa came from Benares and it was he that set up the god Varada Narasimha. The additional grant of 5 hons out of the *siddhāya* of the village Śānti to Achalaparakāśa is recorded in this grant. For this Achalaparakāśa purchased two vṛittis of land from the mahājanas of the village free of imposts. A similar transaction seems to have been made by Achalaparakāśa regarding the grant of 10 hons from the *adhikāris* of the place. But the details of the grant made are not clear.

The record is dated Ś 1138 Bhādrapada ba 6 (Kapilāshashṭhi) and corresponds to 15th September 1215 A. D. taking the current year Ś 1138. Kapilāshashṭhi occurs on the 6th lunar day of the dark half of Bhādrapada in combination with Tuesday, Rôhini-nakshatra and Vyatipāta-yôga according to Nirṇayasindhu

(nabhasya-kṛishṇa-pakṣhē tu Rōhinī-pāta-Bhūsutaiḥ yuktā shashṭhī purāṇajñaiḥ kapilā parikīrtitā). This combination seems to have occurred on 15th September 1215 A. D.

## 4

On the wall to the right of the sukhānāsi doorway in the same temple.

Sanskrit and Kannada language and Kannada characters.

ಅದೇ ಶಾನ್ತಿಗ್ರಾಮದ ನರಸಿಂಹದೇವಸ್ಥಾನದ ಸುಖನಾಸಿ ಬಾಗಿಲ ದಕ್ಷಿಣದಿಕ್ಕಿನ ಗೋಡೆಯಲ್ಲಿ  
ಕೆಳಗಡೆ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 6¼' × 4'.

1. ಶ್ರೀಮಾನ್ವಾಯಾದ್ಯರಾಹೋನ್ಮಾನುದ್ವಾಹನಮಯೇಭುವಃ | ಹಸ್ತೋದಕತ್ವಮಮನ್ಯಸ್ಯನಪುತಾಪಿ ?  
ಸಿಂಧವಃ || ಸಂಸ್ಕರನ್ನಿವಮನಸ್ಯನಾನಾ
2. ವತ್ಸ್ಯಾದಿಜನ್ಮಸು ಶೇತೇನ್ಮ ಸುಖಾಮಂಭೋಧೌ ಯಃ ಪುರಾ ಪುರುಶೋತ್ತಮಃ || ಸಭವತ್ತಸ್ಯ  
ದೇವಸ್ಯ ನಾಭೇರ್ವಿಫಲನದಂಬುಜಂ | ಭವಿಷ್ಯತ್ಸೋಮವಂಶಾ
3. ನಾ ಮಾತಪತ್ರಮಿವೋದಿತಂ || ತತಸ್ತಸ್ಯಪರಾಗೇಣ ರಜನೇವ ವಿರಾಜತೆ || ಬ್ರಹ್ಮಾಶ್ವತೀವದೂಲಾನ್ಯ  
ರಂಗಭೂಮಿಮುಖಾವಳೇ || ತನ್ಮಾದತ್ರಿರಿತಿಖ್ಯಾ
4. ತಃ ಸಮುದ್ಭೂತೋಮುನೀಶ್ವರಃ | ತಂನೇತ್ರಾದಭವತ್ಸೋಮಃ ಸುಧಾಮಯತನುಸ್ತತಃ || ಸೋ  
ಮಾನ್ವಯೇಭೂದ್ಯದುಭೂಮಿಪಾಳಸ್ತನ್ಮಾತ್ಸಳೋ ಯಾ
5. ದವವಂಶರತ್ನಂ | ಯಸ್ಯಾಸಿಧಾರಾವಿರಳಪ್ರಹೇತನಿರ್ವಾಪಿತಾ ಶತ್ರುನಿಪಪ್ರತಾಪಾಃ || ಶಶಾಖ್ಯಪುರ್ಯ್ಯಾಂ  
ಮುನಿನಾ ನಿಯುಕ್ತಃ ಕರ್ಣಾಟವಾಚಾ
6. ಸಳಭೂಮಿಪಾಳಃ ನೀ ಪೋಯಿಸಳೇತ್ಯಾಶು ತತಸ್ತರಕ್ಷುಂ ಬ್ಯಾಪಾದಯಾಮಾಸ ಶಲಾಕಯೈವ || ತದ್ವಂಶ  
ಜಾಃ ಪೋಯಿಸಳನಾಮಥೇಯಾ
7. ಭೂಪಾಸ್ತತೋ ಮನ್ಮತಚಾರುರೂಪಾಃ | ಶಾರ್ದೂಲಚಿಹ್ನಂ ಸಮವೇಕ್ಷ್ಯ ಯೇಷಾಂ ಮೃಗಾಯತಂ  
ಶತ್ರುಗಣೈರ್ವನಾಂತಂ || ಪೂರ್ವಭೂಭೃಚ್ಚಿರೋ
8. ರತ್ನಂ ತೇಜಸ್ವೀರಣನಾವಧಿಃ | ತನಯಸ್ತಸ್ಯಸಂಜಾತೋ ವಿನಯಾದಿತ್ಯಭೂಪತಿಃ | ಎಷಯಂಗಮಹೀ  
ಪಾಳಸ್ತನ್ಮಾದ ಜನಿ ಯಂ
9. ರಣೇ ರಕ್ತನಾನಾನದೀರಾಪ್ಯ ಮೇನೇಬ್ಧಿಭ್ಯುಭೃದುತ್ತಮಂ || ಇಚ್ಛೈರ್ನಾರ್ಕನಿವಾಸಿನಃ ಪ್ರತಿದಿನಂ  
ಪೂರ್ತೈಶ್ಚ ಭೂದೇವತಾ ಭೇತಾಳಂ
10. ನೃಣಕರ್ಮಣಾರ್ಥಿನಿಚಯಂ ದಾನೇನ ಸಂಮಾನಯನ್ ರಕ್ಷಾಕರ್ಮಣಯೋಜಯನ್ನಿಜಪದಪ್ರಹ್ಲಂ  
ಪರೇಷಾಂ ಗಣಂ ಜಾತಸ್ತಸ್ಯ
11. ಮಹೀಪತೇಶ್ಚತನಯಃ ಶ್ರೀವಿಷ್ಣುಪೃಥ್ವೀಪತಿಃ || ತನ್ಮಾದಪಿ ಮಹೀಪಾಳೋ ನರಸಿಂಹೋ ನರೇಶ್ವರಃ  
ಯದ್ಯಶಃ ಪೂರಕಪೂರೈಸ್ತ್ರಿರೋಕೀ ಸು
12. ರಭೀಕೃತಾ || ಸೋಪಿ ಪುಣ್ಯಪರಿಪಾಕಾತ್ ರೇಭೇ ನಿಧಿಮಿವಾತ್ಮಜಂ ದರ್ಶನಾನಂದಿತಜನಂ ಬಲ್ಲಾಳಂ  
ಶೌರ್ಯಭೂಷಣಂ || ಯಸ್ಯಾಜ್ಞಾ
13. ವಾಜಿರಾಜೀ ಬುರಪುಟಪಟೈರುಚ್ಚಳದ್ವೃಳಪಾಳೇ ವ್ಯಾಪ್ನೋತಿ ವ್ಯೋಮಪೀಠಂ ಸ್ಥಗಿತದಿವಸಕೃದ್ರತಿ  
ಜಾಳಪ್ರಕರ್ಷಂ ಶತ್ಕ್ರೋಸ್ತತ್ರಾಪಿವಾಸಂ ನಸಹತಇವ ಸಾ

14. ಸ್ವರ್ವಧೂರಮ್ಯಗೇಹೇ ಸ್ವಾಸ್ತ್ಯಂ ಕ್ವಾಸ್ತೇ ನರಾಣಾಂ ಬಲವತಿ ಕುವಿತೇ ಹಂತ ಲೋಕತ್ರಯೇವಿ ||  
ದಿಗ್ಗಜಸೈವ ದಾನಶ್ರೀಮೈರೋರಿವ ಸಮುನಂತಿಃ | ಅನೀತ್ವದ್ಧ
15. ಲದೇವೀತಿ ಮಹಿಷೀ ತಸ್ಯ ಭೂಭೃತಃ || ನೂನಂ ಚಂದ್ರಕಳಾಂನಿನ್ಗಮಧುರಾಂ ಪುತ್ವಾದ್ಯ ಧಾತಾ  
ತತೋ ಲದ್ವಾ ತತ್ಕರಕೌಶಲಂ ಸಮಸೃಜತ್ತಾಂರೋಕನೇತ್ರೋ
16. ತ್ವಮ| ನೋಚೇತ್ತದ್ವದ ತಾದೃಶಂ ಕ್ವ ಚತುರಂ ರೂಪಂ ಕಳಾಂನಿನ್ಗಹಃ ಸೌಭಾಗ್ಯಸ್ಯ ಸಮುನ್ನತಿ  
ಭೂವಿ ಲನತ್ಯಾಂತಿಶ್ಚ ತನ್ಯಾಃ ಕುತಃ|| ಚಂದ್ರಂ ದಿಗಿವ ಮಾಹೇಂದ್ರೀ ಕೌಸ್ತುಭಂ ಕ್ಷೀ
17. ರವಾರಿಧೇಃ| ಏಕೇವಾನೂತ ಸಾ ಸೂನುಂ ನಾರಸಿಂಹಮಹೀಪತಿಂ || ವೀರೈರ್ದಿಕ್ರಮಪಾಳಪಾವುನಮಾ  
ಪ್ಪೈ ಸಂಧುಕ್ಷತಃ ಸೇವುಣೈಸ್ಪೀತಂ ಕೇರಳಕೋಂಗರಾ
18. ಜ್ಯಹದನಾದ್ಯಸ್ಯಪ್ರತಾಪಾನಳಃ ಜ್ವಾಲಾಭಿರ್ಮುಕರಂ ಪ್ಪುಲಿಂಗನಿಕರೈಸ್ತಂ ಕಾಂಡವಾಧೀಶ್ವರಂ  
ದಗ್ಧಾನ್ಯಾನಪಿ ತಾಪಯತ್ಕರಿಗಣಾನ್ಮಧೈಸಮಂದ್ರಂಸ್ಥಿತಾನ್ ||
19. ಆಶಾವೇದಂಡಕುಂಭಸ್ಥಳಪುಳನಮುಲ್ಲಾಸಿಗಂಗಾಪ್ರವಾಹಃ ಕಿಂಸ್ವಿತ್ತೀಯೂಷಧಾನೋನ್ನಿಬಿಡರುಚಿ  
ಚಯಃ ಕಿಂ ಕ
20. ಲಂಕೇನಹೀನಃ ಕಿಂ ವಾ ಕ್ಷೀರೋದಪೂರಃ ಪ್ರಸರತಿ ವಿಲುಠದ್ವೀಚವಿಸ್ತಾರಿಗಾರೋ ಯಸ್ಯೇತ್ಥಂ  
ಕೀರ್ತಿವಲ್ಲೀ ವಿತರತಿ ನಿತರಾಂ ಚಿತ್ರಮಕ್ಷೋಜ್ಜನಾನಾಂ || ಸಂಗ್ರಾಮೇ ನಿಹತಾ
21. ರಿ ವೀರರುಧಿರಪ್ರೇಂಬತ್ಕರಂಕೋಲ್ಪಣಂ ಭೇತಾಳಬ್ರಜನಂಮದಪ್ರತಿಭುವಿ ಪ್ಪ್ರೇದ್ಯತ್ಕಬಂಧಾವಳಃ  
ಭೂಕಾಂತಾಪುಳಕಾಯತೇ ಮಳಯಶೋವಲೇಂ ರುಪಷ್ವಯತೇ ಯ
22. ಸ್ಯ ಪ್ರಉಢಭುಜಪ್ರತಾಪಕಥನಸ್ತಂಭಾಯತೇಸೌ ಕ್ರಮಾತ್|| ವಿಧಾಯ ಗ್ರಾಮರತ್ನಾನಿ ನಿರ್ಮಾಯ  
ಸುಬಹೂನ್ಮತೂನ್ ಚೋಳಂ ಪುನಃಪ್ರತಿಷ್ಠಾಪ್ಯ ತನ್ನಿಂ
23. ನ್ರಾಜ್ಯಂ ಪ್ರಶಾಂತಿ|| ಶಿಷ್ಯಃ ಪರಮಹಂಸಸ್ಯಕಶ್ಚಿದನ್ತಿತಪೋನಿಧಿಃ | ಗುಣತ್ರಯವಿನಿರ್ಮುಕ್ತಸ್ತತ್ಪ  
ಸಂದರ್ಶನೋಮುನೇಃ|| ಯೋಗಾರ್ಣವೇ ವಿಶೃತಕರ್ಣ
24. ಧಾರಾ ಜ್ಞಾನಾಧಿದಾನಾದಚಳಪ್ರಕಾಶಃ | ಮರುಂನಿರೋಧಪ್ರಕಟೀಕ್ರಿತಾತ್ಮಾ ಪ್ರಬೋಧನಂಜಾತ  
ಮಹಾವಿಭೂತಿಃ|| ಸ ಕದಾಚಿನ್ಮಹೀಪಾಳಂ ತಂ ದೃಷ್ಟ್ವಾಹೃಷ್ಠ
25. ಮಾನಸಃ | ಕಾಯ್ಯಂನೈವೇದಯತ್ತಸ್ಮೈಬೃಹತ್ಥಾನ ಸಮಯೋಚಿತಂ | ಶಾಂತಿಗ್ರಾಮಾಭಿಧೇದೇವ  
ತಟಾಕಃ ಖಾನಿತಃ ಪುರೇ ಘನೀಧೂತಂಪರಂ
26. ಬ್ರಹ್ಮಸ್ಥಾಪಿತೋ ನರಕೇನರೀ || ಚತುರ್ವಿಂಶತಿನಂಬ್ಯಾಕಾ ಯಾಯಜೂಕದ್ವಿಜೋತ್ತಮಾನ್ ದಾನಕ್ರಿ  
ಯಾಯಾ . . . . ಜಾತಾ
27. ದಯಾದ್ರ್ವ ಹೃದಯೋನಮಯೋಚಿತ ತತ್ಕರಾದಾನ ಯುಕ್ತತ್ವಂ . . . . . ಮ
28. ಹೀಪತಿಃ| ಶಾಂತಿಗ್ರಾಮಕರಾತ್ತೇಭ್ಯಃ ಸ್ತಿಂಶಂನ್ನಿಷ್ಕಾಣ್ಯದಾಧೃವಂ | ಽ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾತ್ರಯಂ  
ಶ್ರೀಪೃಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜ
29. ಪರಮೇಶ್ವರಂ ದ್ವಾರಾವತೀಪುರವರಾಧೀಶ್ವರಂ ಯಾದವಕುಳಾಂಬರದ್ವಿಮಣಿ ಸರ್ವಜ್ಞಚೂಡಾಮಣಿ  
ಮರೇರಾಜರಾಜ ಮಲಪರೋ
30. ಳುಗಂಡ ಕದನಪ್ರಚಂಡ ಗಂಡಭೇರುಂಡನೇಕಾಂಗವೀರನನಹಾಯಶೂರ ಗಿರಿದುರ್ಗಮಲ್ಲ ಚಲದಂಕ  
ರಾಮ ಮಗಧರಾಜ್ಯನಿರ್ಮೂಲಕರ ಕಾ
31. ಡವರಾಜ್ಯದಾಡಬಾನಳ ಪಾಂಡ್ಯರಾಜ್ಯ ವಿಭಾಂಡಕರ ಚೋಳರಾಜ್ಯಪ್ರತಿಷ್ಠಾಚಾರ್ಯರುಮಪ್ಪ ನಿನ್ಸಂಕ  
ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಶ್ರೀನಾರಸಿಂಹದೇವರಸರು ಪೂರ್ವದಿ



32. ಗ್ವಿಜಯಸುಖಸಂಕಥಾವಿನೋದದಿಂದ ರಾಜ್ಯಂಗೆಯ್ವುತ್ತಮಿದಲ್ಲ ಶಾಂತಿಗ್ರಾಮದ ಅಚಲಪ್ರಕಾಶಸ್ವಾಮಿಗಳು ಪ್ರತಿಷ್ಠೆಯಮಾಡಿದ ಶ್ರೀವರದನರಸಿಂ
33. ಹದೇವರ ಬ್ರಹ್ಮಪುರಿಯ ಬ್ರಾಹ್ಮಣರಿಗೆ ಆಪ್ತರಸಿಧ್ಧಿಯದೊಳಗೆ ಮೂವತ್ತು ಗದ್ಯಾಣಹೊಂನನು ತ್ರಿಕಂದಾಯಮಾರ್ಗದಲು ಬ್ರಹ್ಮಪುರಿಯ ವ್ರಿ
34. ತ್ರಿಗಲಸಿಧ್ಧಿಯಕ್ಕೆ ಪಾದಾರ್ಚನೆ ಮಾಡಲಾಗಿ ಪ್ರತಿವರುಷ ವಿಳಿಹೊಂಬಂತಾಗಿ ಶಕವರ್ಷದ ೧೧೪೯ನೆಯ ಸರ್ವಜಿತು ಸಂವತ್ಸರದ ಆಶಾಢ ಶುದ್ಧ ಯೇಕಾದಶಿ
35. ಅದಿವಾರ ದಕ್ಷಿಣಾಯನ ಸಂಕ್ರಮಾಣವೃತ್ತಿಪಾತದಂದು ಧಾರಾಪೂರ್ವಕಂ ಮಾಡಿ ಆಚಂದ್ರಾಕ್ಷಂ ಬರಂ ಸರ್ವಬಾಧಾಪರಿಹಾರವಾಗಿ ತಾಂವೃಶಾಸನಮಂ ಕೊ
36. ಟ್ಟದತ್ತಿ || ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುಂ ನೃಪಾಣಾಂ ಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋ ಭವದ್ಭಿಃ | ಸರ್ವಾನೇತಾನಾಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ ಭೂಯೋ [ಭೂಯೋ] ಯಾಚತೇ
37. ರಾಮಚಂದ್ರಃ || ಅನಾ ಶ್ರೀವೀರನಾರಸಿಂಹದೇವರಸರು ಆಚಂದ್ರಾಕ್ಷಂಬರಂ ಸಲ್ಪಂತಾಗಿ ಕೊಟ್ಟ ಗದ್ಯಾ[ಣ]ಮೂವತ್ತು ಅಧಿಕಾರಿಗಳು ಪ್ರತಿವರ್ಷ ಸಲ್ಪಂತಾಗಿ ನ
38. ರಸಿಂಹದೇವರಿಗೆ ಕೊಟ್ಟಗದ್ಯಾಣ ಹತ್ತುಮಂ ಆ ನರಸಿಂಹದೇವರು ತಮ ಬ್ರಹ್ಮಪುರಿ ಮೂವತ್ತೆರಡ ಕ್ಕಂಗದ್ಯಾಣ ಹತ್ತಂ ಕೊಟ್ಟರು ಅನ್ನು ಗದ್ಯಾಣ ನಾಲ್ಕತ್ತಕ್ಕಂ
39. ಸಲ್ಪವ್ರಿತ್ತಿಗಳವಾಪುಷಂದಡೆ ತ್ರಿಕಾಂಡಗ್ಗ ಯೆರಡು ಅವರಮಾಣಿಗೆವೊಂದು ಅವರಳಿಯ ಯಜ್ಞೇ ಶ್ವರಭಟ್ಟರಿಗೆ ಹೊದಕೆಯ ಹೊನ್ನಿನೊಳಗೆ ಸಲ್ಪ
40. ವ್ರಿತ್ತಿವೊಂದು ಪಿಂನಂಣ್ಣಂಗಳಿಗೆ ವ್ರಿತ್ತಿಯೆರಡು ಹೊದಕೆಯಂ ಸಲ್ಪದೊಂದು | ಅಪ್ಪಣಪಟ್ಟವರ್ಧನ ರಿಗೆ ವ್ರಿತ್ತಿಯೊಂದು | ಸೋಮೇಶ್ವರ ಭಟ್ಟರಿಗೆ ವ್ರಿ
41. ತ್ತಿಯೊಂದು | ವಿಶ್ವನಾಥಮಂಚ್ಯಣಂಗೆ ವ್ರಿತ್ತಿವೊಂದು ಹೊದಕೆಯಂ ಸಲ್ಪವ್ರಿತ್ತಿಯೊಂದು ಲೊಕಿ ಗುಂದಿ ಯ ಕೇಶ್ಯಂಣಂಗೆ ವ್ರಿತ್ತಿಯೊಂದು || ಅವ
42. ರ ಯೋಗಂಣ್ಣಂಗೆ ಹೊದಕೆಯ ವ್ರಿತ್ತಿಯೊಂದು | ಅಪಸ್ತಂಬರಿಗೆ ವ್ರಿತ್ತಿಯೊಂದು ಹೊದಕೆಯಂಸಲ್ಪ ವ್ರಿತ್ತಿಯೊಂದು | ತಕ್ಕತಂತ್ರದವರಿಗೆ ವ್ರಿತ್ತಿಯೊಂದು
43. ಹೊದಕೆಯಂಸಲ್ಪ ವ್ರಿತ್ತಿಯೊಂದು | ಸೂರ್ಯದೇವಂಗೆ ವ್ರಿತ್ತಿಯೊಂದು ಹೊದಕೆಯಂಸಲ್ಪ ವ್ರಿತ್ತಿ ಯೊಂದು | ಶ್ರೀಭಾಗವತದ ಲಕ್ಷ್ಮೀಧರಭಟ್ಟೋಪಾ
44. ಧ್ಯಾಯರಿಗೆ ಮೂವತ್ತುಹೊಂಗೆ ಸಲ್ಪವ್ರಿತ್ತಿಯೆರಡು | ಮಯ್ಯನ ಮಂಚಂಣಂಗೆ ವ್ರಿತ್ತಿಯೊಂದು | ಗಂಡ ಸೆಯಪೆದ್ದಿಗೆ ವ್ರಿತ್ತಿಯೊಂದು | ದಿಂಡಗೂ
45. ರ ಹರಿಹರಭಟ್ಟರಿಗೆ ವ್ರಿತ್ತಿಯೊಂದು | ರಯಿದೇವಭಟ್ಟರಿಗೆ ವ್ರಿತ್ತಿಯೊಂದು ತ್ರಿಲೋಚನಪೆದ್ದಿಗೆ ವ್ರಿತ್ತಿ ಯೊಂದು ದೇವಣಭಟ್ಟರಿಗೆ ವ್ರಿತ್ತಿಯೊ . . . . .
46. ಹೊದಕೆಯಂ ಸಲ್ಪವ್ರಿತ್ತಿಯೊಂದು || ಸ್ವಾಮಿಗಳ ನರಸಿಂಹಭಟ್ಟರಿಗೆ ವ್ರಿತ್ತಿಯೆರಡು | ಅವರ ತಮ ಕೇಶವ ಮಂಚ್ಯಣಂಗೆ ವ್ರಿತ್ತಿಯೊಂದು
47. . . . . ರಿದಂ ಅಶೇಷಮಹಾಜನಂಗಳು ಅದಲಿ ಬಡಗಣ ಆನೆಯ ಮಡುವಿನ ಯೆರಕುಟುವಡಿನಿಕೆ ಸಹಿತ ತೆಣಿಗೆಯತೆಟುವದಾಸಕಳ . . . . .
48. ಕಯ್ಯಲು ಧಾರೆಯನೆಟಿಸಿಕೊಟ್ಟರು | ಶ್ರೀಮದನನೋನೈಭಟರಳಿಯ ಪೆದ್ದಿಗಳ ವ್ರಿತ್ತಿಯೆರಡು || . . . ರ ಮಾರರಸರಿಗೆ ವ್ರಿತ್ತಿ
49. . . . . ಯರಸಂಕಣ್ಣಂಗೆ ವ್ರಿತ್ತಿಯೊಂದು | ಸಾಧುದೇವಣ್ಣಂಗಳ ತ್ರಿವಿಕ್ರಮ ಶ್ರೀಕಾನ್ತಂಗಳಿಗೆ ವ್ರಿತ್ತಿ ಯೊಂದು | ಪಿಂನ್ನಂಣಂಗಳಳಿಯ

50. ಂಗೆವ್ರಿತ್ತಿಯೊಂದು . . . . ಧನೆಯವೆರಡುವ್ರಿತ್ತಿ | ನಾರಸಿಂಹಂಗೆ ವ್ರಿತ್ತಿಯೊಂದು . . . . .  
 51. . . . ಂಬ . . . . : ಮಕನಿಯನೆಯೊಳಗಾಗಿ ಕಂಬನಾಲ್ವತ್ತ . . . . ಕಂಬವಾಗಿ . . . . .  
 52. ಕಂಬವ . . . . ಯನೊಲು ದೇವಿಂಗೆಹೆಯಲ್ಲ ಕಂಬವಲು  
 53. . . . . ನಾನೊಲಯೆಂಧತ್ತೊಂದು ವಿಠಲಬೆಯ ಕೆಹೆಯಲ್ಲ  
 54. ನಾಲ್ವತ್ತುನಾಕು ವಿಳಕ್ಕದಲ್ಲ . . . . ಕಂಬವಲುತೊಂದು ಹಿರಿಯಕೆಹೆ . . . . .  
 55. . . . . ಗೆಹೆ . . . . ಮನಣ . . . . ನಹಳಿಯಬೆದ್ದಲುಕಂಬ ನಾನೊಲಯೆಂಧತ್ತು . . . . .  
 56. . . . .

*Transliteration.*

1. śrīmān pāyād Varāhōsmān udvāha-samaye Bhuvah | hastōdakatvam(am)an  
yasya saputāpi sindhavaḥ || saṁsamarann iva masasya nānā-
2. vatsyādi-janmasu śētēśma sukhām ambhodhau yaḥ purā Puruśōttamaḥ || sa  
bhavat tasyadēvasya nābhōr vvilasat ambujam | bhavishyat-sōmava-  
mśā-
3. nām ātapatram ivōditaṁ || tatas tasya parāgēṇa rajasēva virājate || Bramhā  
śrīti-vadhū-lāśya- rangabhūmi-mukhāvali || tasmat Atrir iti khyā-
4. taḥ samudbhūtō munīśvaraḥ | taṁ-nētrād abhavat Sōmaḥ sudhāmaya-tanus  
tataḥ | Sōmānvayē bhūd Yadu-bhūmipālas tasmāt Saḷō Yā-
5. dava-vaṁśa-ratnam yasyāsi-dhārā-viraḷa-prahēta-nirvvāpitā śatru-nripa-pra-  
tāpāḥ || Śasakhyapuryyām muninā niyuktaḥ Karṇuāṭa-vāchā
6. Saḷa-bhūmipālāḥ nī poyi Saḷōtyāśu tatas tarakshum byāpādayāmāsa śalāka-  
yaiva || tad-vaṁśajāḥ Poyisaḷa-nāmadhēyā
7. bhūpās tatō Manmata-chāru-rūpāḥ | Śārdūla-chihnaṁ samavēkshya yēśhām  
mṛigāyitaṁ śatrugaṇair vvanāntam || pūrvabhūbhṛichchhirō-
8. ratnam tējāsvī raṇanāvadhiḥ | tanayas tasya saṁjātō Vinayāditya-bhūpatiḥ |  
Eroyamga-mahīpālas tasmāt ajani yaṁ
9. raṇē rakta-nānā-nadīr āpya mēnē'bdhir bhbhūbhṛid uttamam | ishṭair Nāka-  
nivāsinah pratidinaṁ pūrtaiścha bhūdēvatā Bhētālam
10. (n)raṇa-karmanāṛththinichayaṁ dānēna saṁmānayan rakshā-karmanā  
yōjayan nija-pada-prahvam parēśhām gāṇam jātas tasya
11. mahīpatēścha tanayaḥ śrī Viśṇupṛithvipatiḥ || tasmāt api mahīpālō Nara-  
siṁhō narēśvaraḥ yad-yaśaḥ-pūra-karpūrais trilōkī su-
12. rabhi-kṛitā || sōpi puṇya-parīpakāt lēbhē nidhim ivātmajam darsanā-nandi-  
ta-janam Ballālam śauryya-bhūshanaṁ || yasyājñā-
13. vāji-rājī-khura-puta-paḷalair uchchalad dhūli-pālī vyāpnōti vyōmapīṭhim  
sthagita-divasakṛid-raśmi-jāla-prakarsham śatrōs tatrāpi vāsam na sa-  
hata iva śā
14. svarvvadhū-ramya-gēhē svāsthyam kvāstē narāṇām bālavati •kupitē hanta  
lōka-trayēpi || Diggajasyēva dāna-śrīr Minērōr iva samunnatiḥ | āsīt

15. Padmaladêviti mahishî tasya bhûbhṛitaḥ || nūnam chandra-kaḷāṃ nisargga-madhurāṃ vutpādya Dhātā tatô labdhvâ tat-kara-kausalam samasrijat tām lôkanêtrô-
16. tsavam| nôchêt tad vada tâdṛisam kva chaturam rūpam kaḷâ-samgrahaḥ saubhâgyasya samunnatir bhuvi lasat-kântis-cha tasyâḥ kutaḥ| chandram dig iva Mâhêndrî Kaustubham Kshî-
17. ravâridhêḥ| êkêvâsûta sâ sūnum Nârasimha- mahîpatim|| vîrair Vikrama-pâlâ-Pâvu-samâkhyai samdhukshitaḥ Sêvunai sphitam Kêraḷa-Kongarâ-
18. ज्या-dahanâd yasya pratâpânaḥ| jvâlâbhir mmakaram shphulinga-nikarais tam Kâṇḍavâdhîsvaram dagdhvânyân api tâpayatyari-gaṇân madhyê samamdraṃ sthitân ||
19. âsâ-vêdaṇḍa-kumbha-sthala-puḷina-samullâsi-Gangâ-pravâhaḥ kimsvit pi-yûsha-bhânôr nnibiḍa-ruchi-chayaḥ kim ka-
20. ḷamkêna hinah kim vâ Kshîrôda-pûraḥ prasarati viluṭhad-vîchi-vistâri-gaurô yasyêttham kîrti-vallî vitarati nitarâm chitram akshnôr jjanânām || samgrâmê nihatâ-
21. ri-vîra-rudhira-prêmkhat-karamkôlbaṇam Bhêtâḷa-braja-samṃmada-prati-bhuvi prôdyat-kabamdhâvaḥ| Bhûkântâ pulakâyate' maḷayaśô-valêm rupashtûyatê ya-
22. sya prauḍha-bhuja-pratâpa-kathana-stambhâyatê'-sau kramât || vidhâya grâma-ratnâni nirmmâya su-bahûn kratûn Chôḷam punaḥ pratishthâpya tasmim-
23. n râjyam prasâsati|| śishyaḥ Paramahamsasya kaśchid asti tapônidhiḥ| guṇa-traya-vinirmuktas tatva-samdarśinô munêḥ| yôgârṇnavê viśruta-karṇa-
24. धारâ jñânâdhidânâd Achalâprakâsaḥ| maruṃnirôdha-prakaṣi-kritâtma pra-bôdha-samjâta-mahâ-vibhûtiḥ || sa kadâchin mahîpâlam tam drishtvâ hrishṭa-
25. mânasaḥ | kâryyam nyavêdayat tasmai byutthhâna-samayôchitam | Sânti-grâmâbhidhe Dêva-tatâkaḥ khânitaḥ purê ghanîbhûtam Param
26. Bramha sthâpitam Narakêsariḥ| chatur-vimśati-samkhyâkâ yâyajûka-dvijôt-tamân dâna-kriyâya . . . . . jâtâ
27. dayârdra-hṛidayô samayôchita-tat-karadâna yuktatvam . . . . ma-
28. hipatiḥ | Sântigrâma-karât tēbhyas triṃsam-nishkânyadâd dhruvam | svasti samasta-bhuvanâśrayam śrî-prithvîvallabham mahârâjâdhirâja
29. paramêśvaram Dvârâvatîpura-varâdhîsvaram Yâdava-kuḷâmbara-dyumaṇi sarvajña-chûḍâmaṇi Malerâjarâja Malaparo-
30. ḷugaṇḍa kadana-prachanḍa gaṇḍabhêruṇḍan êkângavîran asahâyaśûra giridurggamalla chaladanka-Râma Magadharâjya-nirmmûlakara Kâ-
31. दवारâjya-bâḍabânaḷa Pândyarâjya-vibhâṇḍakara Chôḷarâjya-pratishṭhâ-châryyarum appa nissamka-pratâpa-chakravartti śrî Nârasimhadêvarasa-ru pûrvva-di-

32. g-vijaya-sukha-saṃkathā-vinôdadiṃ rājyaṃ gaivuttumirddalli Śaṃti-grā-  
mada Achalaparakāśa-svāmigaḷu pratishṭheyamâḍida śrī Varada Narasim-
33. hadêvara brahmapuriya Brâṃhanarige â-vûra sidhdhâyadolage mûvattu  
gadyâṇa homnanu trikanḍâya-mârggadalū braṃhapuriya vṛi-
34. ttigala sidhdhâyakke pādârchane māḍalâgi prativarushav-iḷihikombantâgi  
Śakavarshada 1149 neya Sarvvajitu-saṃvatasarada Aśâḍha śuddha êkâḍaśi
35. Âdivâra Dakṣiṇâyana Sankramâṇa Vyatîpâtadamdu dhârâpûrvvakam  
mâḍi âchandrârkambaram sarvvabâdhâ-parihâravâgi tāmrasâsana-  
mam ko-
36. tṭa datti || sāmānyôyaṃ dharmma-sêtuṃ nṛipāṇāṃ kâle kâle pâlaniyô bha-  
vadbhih | sarvvaṇ êtān bhâvinah pārththivêndrân bhûyô [bhûyô]  
yâchate
37. Râmachandrah || anâ śrī vîra Nârasimhadêvarasaru âchandrârkambaram  
salvamtâgi koṭṭa gadyâṇa mûvatu adhikârigaḷu prativarsha  
salvamtâgi Na-
38. rasimhadêvarige koṭṭa gadyâṇa hattumam â Narasimhadêvaru taṇima  
Bramhapuri mûvatteraḍakkam gadyâṇa hattam koṭṭaru antu gadyâṇa  
nâlvattakkam
39. salva vṛittigaḷ avâvuvemḍade Trikaṃḍargge yeraḍu avara mânige vomdu  
avaraliya Yajñêśvarabhaṭṭarige hodakeya honninolage salva vṛi-
40. tti vomdu Piṇṇamṇaṃgalige vṛitti yeraḍu hodakeyim salvudomdu |  
Appaṇa Paṭṭavaraddhanarige vṛittiyomdu Sômeśvarabhaṭṭarige vṛi-
41. tti yomdu | Viśvanâtha-Manchyaṃṇaṃge vṛitti vomdu hodakeyim salva  
vṛitti yomdu Lokigundiya Kêśyaṃṇaṃge vṛitti yomdu || ava-
42. ra Yôgaṃṇaṃge hodakeya vṛitti yomdu | Âpastambarige vṛitti yomdu  
hodakeyim salva vṛitti yomdu | tarkkatamtradaavarige vṛitti yomdu
43. hodakeyim salva vṛitti yomdu | Sûryyadêvaṃge vṛitti yomdu hodakeyim  
salva vṛitti yomdu | Śrī-Bhâgavatada Lakṣmîdharabhaṭṭô-pâ-
44. dhyâyarige mûvattu-hoṃge salva vṛitti yeraḍu | Mayduna Manchyaṃṇaṃge  
vṛitti yomdu Gaṇḍaseya Peddige vṛitti yomdu | Dimḍagû-
45. ra Hariharabhaṭṭarige vṛitti-yomdu | Rayidêvabhaṭṭarige vṛitti yomdu  
Trilôchanapeddige vṛitti yomdu Dêvaṇabhaṭṭarige vṛitti yo . . . .
46. hodakeyim salva vṛitti yomdu || svāmigaḷa Narasimhva-bhaṭṭarige vṛitti  
yeraḍu | avara taṇima Kêśava Machyaṃṇaṃge vṛitti yomdu
47. . . . . ridam asêsha-mahâjanaṃgaḷu adara baḍagaṇa  
Âneyamaḍuvina yerakuṇuva benikesabita terigeya teruvadâ sakaḷa . . . .
48. kayyalu dhâreyaṇ erasi koṭṭaru | śrîmad Ananônyabhaṭṭaraliya Peddigala  
vṛitti yeraḍu || . . . ra Mârarasarige vṛitti
49. . . . . yara Saṃkaṇṇaṃge vṛitti yomdu | Sâdhudêvaṃṇaṃgaḷa  
Trivikrama Śrîkântaṃgaḷige vṛitti yomdu | Piṇṇamṇaṃgaḷ-aliya-

50. mge vritti yomdu . . . . . dhaneya veraḍu vritti | Nârasimhamge  
vriti yomdu . . . . .
51. . . . . mba . . . . . ma Kaniyaseyolaḡagi kamba nâlvatta  
. . . . . kambavâgi
52. kambava . . . . . yinûru Dêvingereyalli kamba varu
53. . . . . nânûra yembhattomdu Viṭhalabeya Kereyalli
54. . . . . nâlvattanâku Viḷakattadalli . . . . kambavaruvattomdu  
hiriyakere
55. . . . . , . . . . Masana . . . . . nahaliya  
beddalu kamba nânûra yembhattu
56. . . . .

*Translation.*

**Lines 1—3.**

May the auspicious Varâha protect us:—during whose marriage with Bhû (Goddess of the earth) the seven seas formed the water poured into the hand (of the bridegroom during the marriage ceremony). As if remembering the various incarnations including Fish, Viṣṇu reclined in peace on the ocean. From the navel of that god sprang a brilliant lotus, born as if it were an umbrella for the lunar race of the future. From the pollen of that flower resembling dust Brahma shines with his different faces like the different poses of the damsel the Śruti dancing on the stage. (The text of the above four verses is corrupt).

**Lines 3—7.**

His son was Atri, the best of sages. From his eyes rose Sôma (moon) with his body full of nectar. In the race of Sôma was born king Yadu. From him was descended Saḷa, a jewel of the Yâdava race the constant use of whose sword annihilated the valour of hostile kings. In the town called Śaśa (Śaśapuri), king Saḷa was ordered by a sage in Karnâṭa language 'Strike, O Saḷa', and he thereupon killed the tiger by only a rod. His descendants were named Poysaḷa kings who were of handsome form like Manmatha, seeing whose tiger crest the hosts of enemies went to forests like the deer.

**Lines 8—12.**

His son was King Vinayāditya, a crest-jewel of Eastern mountain, the early kings, brilliant and great in war? (raṇanâvadhīh). He had a son, king Ereyanga, whom the sea considered to be a big mountain since from him (from his fights) flowed numerous rivers of blood to the sea. His son was the king Viṣṇu who pleased the gods daily with his offerings to fire, and the Brahmans with his pious deeds, Bhêtâḷa with his wars, and the supplicants by his gifts. The hosts of his enemies were made to bend before his feet and were employed in protecting (his kingdom). King Narasimha was his son: the camphor that is the stream of his fame made the

three worlds fragrant. By great merit he got a son Ballâḷa like treasure, whose sight pleased the people and who was an ornament of prowess.

**Lines 12—14.**

The column of dust rising from the hoofs of the numerous horses subject to his command envelops the region of the sky and conceals the light of the rays of the sun. As if unable to endure the enemies to dwell even there the column of dust covers the lovely mansions of celestial damsels. When the strong man is angry who among the men even in the three worlds can have peace?

**Lines 14—17.**

He (king Ballâḷa) was full of *dāna* (making gifts or full of ichor) like the elephants of the cardinal directions. He was lofty (in character) like Mēru (mountain). He had a queen named Padmaladēvi. Surely did Brahṃa first create the digits of moon, most pleasant by nature and then obtaining skill of handiwork therefrom he created Padmaladēvi who is a pleasure to the eyes of the world. Otherwise how could that skill, that beauty, that brilliance, good fortune and glory be hers? Like the eastern quarter giving birth to moon, like the Milky Ocean giving birth to Kaustubha (jewel) she gave birth to the son Narasimha.

**Lines 17—22.**

The fire of his valour was kindled by the heroic Vikramapâḷa and Pāvusa, the Sēvunās, and spread by burning the kingdoms of Kêraḷa and Konga. The flames of his valour burnt even the Makara in the sea and Kāṇḍavādhīśvara (?) with their fiery sparks and burn up even other hosts of enemies remaining hidden in the sea.

The creeper of his fame appears in various ways before the eyes of men. Could it be the stream of Ganges shining on the sandy plain that is the globe of the elephants of the quarters? Or is it the moon's light free from spots? Or could it be the stream of the Milky Ocean white with the rolling waves?

Fierce with the skulls swinging to and fro in the blood of the warriors killed in battle and the headless trunks lifted up by the hosts of goblins and making the hair of the damsel of earth stand erect and the creeper of his spotless fame entwining, the story of the prowess of his strong arms stands firm like a pillar.

**Lines 22—23.**

After founding fine villages and performing numerous sacrifices and after re-establishing the Chôḷa (king), while the king Narasimha was ruling the kingdom:—

**Lines 23—28.**

There is a disciple of the seer Paramahansa, (named Achalaprakâśa), a treasure of austerities, free from three qualities, who showed his greatness by the control of breath, a pilot in the sea of yôga, possessor of great lustre by the gift of knowledge to others, subduer of breath, and possessor of the great wealth of true wisdom. Once he paid a visit to the king and full of joy he spoke to him about the business fit to be discussed (?) at the time of getting up from his seat? (or

about the deeds which would lead to his spiritual progress). In the village named Śânti, a tank called Devataṭāka has been dug up, and the great Brahma appearing as a solid figure in the shape of Narasimha has been set up. Twenty-four eminent Brahmans engaged daily in sacrifices and fit to receive gifts have been made to settle here. . . . Hearing this the king became full of compassion and granted 30 nishkas to them from out of the taxes of the village Śânti.

**Lines 28—32.**

Good fortune. Be it well. The refuge of the whole universe, favourite of Fortune and [Earth, king of kings, supreme lord, lord of the excellent city of Dvârāvati, a sun in the firmament that is the Yādava family, crest-jewel of the all-knowing, king over the Male chiefs, vanquisher of Malepas, terrible in war, Gaṇḍa-bhêruṇḍa, sole warrior, unassisted hero, Giridurgamalla, a Râma in the moving battle, uprooter of the Magadha Kingdom, submarine fire to the Kāḍava Kingdom, destroyer of the Pāṇḍya Kingdom, setter up of the Chōla Kingdom, nissanka-pratâpachakravarti Nârasimhadêvarasa was ruling the kingdom in peace and wisdom engaged in the expedition to the east:—

**Lines 32—36.**

The king granted to the Brahmans of the *brahmapuri* of the god Varada Narasimha set up by the sage Achalaparakâsa at Śântigrâma, 30 gadyâṇas in money out of the siddhâya of the village in the system of *trikandâya* as a gift to the vṛittis of the brahmapuri to be collected from the siddhâya to be paid every year. This grant was made with pouring of water on Sunday the 11th lunar day of the bright half of Āshâḍa, the day of Dakshinâyana samkramaṇa and vyatîpâta in the year Sarvajit, the Śaka year 1149, to last for as long as the sun and moon endure, free of all taxes. A copper charter was also given to this effect.

**Lines 36—47.**

“This bridge of dharma is common to all kings and should be protected by you all from time to time.” Râmachandra asks this again and again of all future kings. The great Vira Nârasimhadêvarasa granted 30 gadyâṇas to last for as long as the sun and moon endure. The *adhikâris* also (officers of the kingdom) made a grant of 10 gadyâṇas to be paid every year to the god Narasimhadêva. The king thereupon gave away the ten gadyâṇas to the 32 (vṛittis) of the *brahmapuri*. All together 40 gadyâṇas were given to the vṛittis: the following are the details of the vṛittis:

Two for the Trikânḍas, one for their mâṇi (disciple, or son); for his nephew or son-in-law Yajnêsva-bhaṭṭa, one vṛitti from *hodakeyahonnu*; for Pinnaṇṇa, two vṛittis and one from *hodake*; for Appaṇa Paṭṭavardhana, one vṛitti: for Sômêsva-bhaṭṭa, one vṛitti: for Viśvanâtha Manchyana, one vṛitti and one from *hodake*; For Kêsyanaṇṇa of Lokigundi, one vṛitti; for his Yôgaṇṇa, one vṛitti from *hodake*; for the Āpastambas, one vṛitti and one vṛitti from *hodake*: for the professors of tarka-tantra one vṛitti and one vṛitti from *hodake*; for Sûryadêva, one vṛitti and one vṛitti from

*hodake*; for Lākshmidharabhaṭṭōpādhyāya of Śrī Bhāgavata two vṛittis of 30 hons: for Maiduna Manchyanna, one vṛitti; for Peddi of Gaṇḍase one vṛitti; for Hariharabhaṭṭa of Diṇḍagūr, one vṛitti; for Rayidēvabhaṭṭa, one vṛitti; and one vṛitti for Trilōchanapeddi; for Dēvaṇabhaṭṭa, one vṛitti and one from *hodake*; for Svāmigaḷa Narasimhabhaṭṭa, two vṛittis; for his younger brother Kēśava Manchyanna one vṛitti.

#### Lines 47—54.

The *asēsha-mahājanas* granted all the income from the taxes of *Āneyamaḍuvu* to its north including *yerakuṟuva-benike* (?) with pouring of water:—

Two vṛittis for Ananōnyabhaṭṭa's son-in-law or nephew Peddi:—for Mārarasar one vṛitti; for Sankaṇṇa, one vṛitti; for Sādhudēvaṇṇa's Trivikrama Śrīkānta, one vṛitti; for Pinnaṇa's son-in-law or nephew . . . one vṛitti; two vṛittis for . . . one vṛitti for Narasimha:—40 kambas:—500 kambas:—6 kambas in Dēvimgere:—481:—44 in Viṭhalabeyakere—61 kambas in Vilanakatṭa:—in the big tank—480 kambas of dry land in Masapaṇahallī.

#### Note.

This record also belongs to the time of the ascetic Achalaparakāśa. It was issued during the reign of the Hoysala king Narasimha II. After the usual verses in Sanskrit in praise of the king and his ancestors the record deals with the charities made by the ascetic Achalaparakāśa, *viz.*, digging of a tank at the village Śānti, setting up of a temple of Narasimha at the same village and the establishment of brahmapuri for 24 Brahmans engaged in worship or sacrifices. The ascetic went to the king and obtained from him a money grant of 30 nishkas from the *Siddhāya* (fixed revenue) of the village Śānti for the above Brahmans of the Brahmapuri. Some officers added to this 10 nishkas from their income. Details of the vṛittis are next given.

The record is dated Sunday 11th lunar day of the bright half of Āṣāḍha Dakṣiṇāyana samkrānti and vyatīpāta in the year Sarvajit, Śāka 1149, corresponding to 27th June 1227 A.D.

The usual imprecatory stanza is also given. At the end of the record, several lines which describe the details of land owned by the holders of the vṛittis are full of lacunæ and some lines are lost, thus making it difficult to make out the details of the lands owned, etc.

The verses at the beginning of the record are very difficult to make out as there are several errors due to the faulty inscribing of the record.

It has to be stated here that the previous record of Ballāḷa II also registers grants for the temple of Narasimha at Śāntigrāma by the king. The present record registers additional grant made by Narasimha II, son of Ballāḷa II.



At the same temple, on a beam in the mukhainanṭapa : right side :

Kannada language and characters.

ಅದೇ ಶಾಂತಿಗ್ರಾಮದ ದೋಗಾನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಮುಖಮಂಟಪದ ಬಲಗಡೆ ತೋರಿಸಲಾಗಿದೆ.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಪ್ರಶಸ್ತಿಯಿಂ ಶ್ರೀಮದ್ವಿಷ್ಣುವರ್ಧನ ಪ್ರತಾಪ ಹೊಯಸಣ ಭುಜಬಳ ಶ್ರೀವೀರನಾರ ಸಿಂಹದೇವರಸರು ಪೃಥ್ವೀರಾಜ್ಯಂಗೆಯಿ ಯುತ್ತರಲು ಅವರ ಮ . . . . .
2. ಕೊಟ ಕಾರುಕ ಸೇವೆ ಸೋವಂಣ್ಣ ದೇವಂಣ್ಣ ರಾಮಣ್ಣಂಗಳು ಶ್ರೀ ಶಾಂತಿಗ್ರಾಮದ ವರದ ನರಸಿಂಹ ದೇವರ ನಂದಾದೀವಿಗೆಗೆ ಆಶಾನ್ತಿ ಗ್ರಾಮದಲ್ಲ ಕಾರಿದೇ
3. ಗಳು ಸುಂಕ ಜಾತಿಗೆ ನಿಬಂಧಿಯಾಗಿ ವರುಷವೊಂದಕ್ಕೆ ಗದ್ಯಾಣಂ ವಂದು ಹಣವೆರಡನೂ ಧಾರಾಪುಷ್ಪ ವರ್ಷಕಂ ಮಾಡಿ ಆ ಚಂದ್ರಾರ್ಕಸ್ಥಾನ ಯಾಗಿ ಕೊಟ್ಟರು . . . . .
4. ಇದಲು ಅವಕೋಲುಕಾಠರಿದೊಡನು ಯಿ ಧರ್ಮಕ್ಕೆ ಸಹಾಯವಾಗಿ ಕೊಡುತ ಬಹರು ಯೀ ಧರ್ಮ ದೇವನೆ ಸಹಾಯಿಗಳು ಇದನು ಜನ ಅರು ಕೆಡ್ನಿದಲಿ ವಾರಾಸಿಯ ತಡಿ ಕವಿಲಿಯಂ ಕೊಂ
5. ದ ದೋಷದಲುಹೋಹರು || ಸ್ವದತ್ತಾಂಪರದತ್ತವಾಂ | ವಾಯೋಹ[ರೇ]ತ ವಸುಂಧರಾ || ಸಪ್ತವರುಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿ || ಮಂಗಳಮಹಾ ಶ್ರೀ ಶ್ರೀ.

*Transliteration.*

1. svasti samasta-prasastiyim śrīmad Viṣṇuvarddhana-pratāpa-hoysaṇabhujabaḷa Śrī Viranārasimhadēvarasaru prithvirājyam geyiyuttiralu avarama .
2. koṭa kāruka sēve Sōvamṇṇa Dēvamṇṇa Rāmaṇṇaṅgaḷu śrī Śāntigrāmada Varada-Narasimhvadēvara namdādīvigege ā Śāntigrāmadaḷli Kāridē-
3. gaḷu sumka jātige nibamdhīyāgi varuṣha voṃḍakke gadyāṇam vaṃḍu haṇa-veraḍanu dhārā-pūrvvakam māḍi āchandrārkkā-sthāiyāgi koṭṭaru . . . . . sta-
4. ḷadalu āva kōlukārarirdodenu yi-dharmakke sahāyavāgi koḍuta baharu yī-dharma dēvane sahāyigaḷu yidānu jana āru keḍsidali Vārā[ṇa]siya taḍi kavileyam kom-
5. da dōṣhadalu hōharu || sva-dattāṃ para-dattam vā yō ha [rē] ta vasuṃ-dharā[m] || saṣṭi-varuṣha-sahasrāṇi viṣṭāyām jāyate krimi || maṅgaḷa mahā śrī śrī.

*Translation.*

Be it well. While the illustrious Viṣṇuvardhana-Pratāpa-Hoyisaṇa-bhujabaḷa Śrī Vira-Nārasinga-dēvarasa was ruling the earth:—

His . . . . . made the following *Kārukaśēve* (grant of tolls):—for the perpetual lamp in the temple of Varada Narasimha of the village Śānti, Sōvaṇṇa Dēvaṇṇa Rāmaṇṇa and Kāridēvagāḷ granted with pouring of water the sum of 1 gadyāṇa and two haṇas to be paid every year out of the collections from customs dues. The grant was bestowed to last for as long as the moon and sun endure

. . . . . Whoever is the *Kôlukîra* (collector of customs dues) in the village should pay the amount to help the above charity. God will help this charity.

Whoever destroys this grant will incur the sin of slaying tawny cows on the banks of Vâraṇâsi. He who takes away land given by himself or by others will be born as a worm in ordure for sixty thousand years. Good fortune.

*Note.*

This record registers a money grant out of the customs dues collected in the village Śânti for the offering of perpetual lamp for the god Varada Narasimha of that village. The grant was made during the reign of the Hoysala king Vîra Nâra-singadêva. A subordinate of his or three subordinates named Sôvaṇṇa, Dêvaṇṇa and Râmaṇṇa seem to have made this grant through an agent of theirs named Kârîdêva. The usual imprecation follows next.

No date is given nor is there any indication to determine who the king Nara-singa referred to in this record is. It is probable that the record may belong to the reign of Narasimha II, as the letters seem to belong to the early part of the 13th century.

6

On the left side beam of the mukhamantapa at the same temple.

Kannada language and characters.

ಅದೇ ಶಾಸ್ತ್ರಗ್ರಾಮದ ಯೋಗಾನರಸಿಂಹಸ್ವಾಮಿದೇವಸ್ಥಾನದ ಮುಖಮಂಟಪದ ತೊಲೆಯ ಮೇಲೆ.

ಪ್ರಮಾಣ 6' × 7"

ಎಡಗಡೆ—

1. ಸರ್ವಜಿತು ಸಂವತ್ಸರ
2. ದ ಮಾಘ ಸು ೧೧ ಸೋ
3. ಆ ಸುಂಕಾಧಿಗಳು ಮಾ
4. ಡಿದ ಧಂಮ್ಮ

*Transliteration.*

*Left Side—*

1. Sarvajitu-samvatsara-
2. da Mâgha su 11 Sô
3. â sumkâdhigalu mâ-
4. dîda dha[m] rîmma.

*Translation.*

This is the charity of the officers of customs duties made on Monday the 11th lunar day of the bright half of Mâgha in the year Sarvajit.

*Note.*

This is probably a continuation of the previous record and registers the grant made by the customs officers referred to in the previous inscription, *viz.*, for the lamps in the temple of Varada Narasimha at Grâma. This record contains the name of the cyclic year and the tithi of the grant, *viz.*, Sarvajit sam. Mâgha śu 11 Monday; but the date is not expressed in terms of the Sâka era. Since the previous record refers to king Narasimha's reign the present record may also be assigned to the same reign. There are only two Narasimhas of the Hoysala lineage who ruled after the foundation of the above temple, *viz.*, Narasimha II who ruled from 1220 to 1235 and Narasimha III who ruled from 1254 to 1293. The years Sarvajit occurred in the reigns of both the kings, *viz.*, in 1227 and 1287. In the first of these Mâgha śu 11 does not occur on Monday whether the lunar or solar month is taken. In the second of these also Mâgha śu 11 does not coincide with Monday. Either way the date is irregular. It is probable however that the record may belong to the reign of Narasimha II, son of Ballâla. The latter king patronised Achalaparakāśa-svâmi and helped the building of the temple of Varada Narasimha at Grâma.

## 7

At the Chennakeśava temple in the same village Grâma, on the finial of the tower over the mahâdvâra entrance.

Kannada language and characters.

ಅದೇ ಶಾಸ್ತ್ರಗ್ರಾಮದ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಮಹಾದ್ವಾರದ ಗೋಪುರದ ಹಿತ್ತಾಳೆ ಕಲಶದ ಮೇಲೆ ಬರೆದಿರುವುದು.

1. ಪ್ರಜ್ಞೋತ್ಪತ್ತಿ ಸಂವತ್ಸರ ಚೈಯಿತ್ರ ೧೫ ಶ್ರೀಮತು ದಳ
2. ವಾಯಿ ದೇವರಾಜವಡೆರವರು ಸಿಲ ಲಿಂಗಂನವರ ಸೇವೆ ಯಿಕಳನವು ಅಮನವರಿಗೆ ಬಂದು ಪೊಪ್ಪಿಸಿದ್ದು.

*Transliteration.*

1. Prajôtpatti-samvatsara Chaiyitra 15 śrīmatu Daḷa-
2. vâyi Dêurâjavaravaru Sila Liṅgaṃṇanavara sêve yi-kaḷasavu Ammanavarige bandu voppisiddu.

*Translation.*

On the 15th lunar day in the month of Chaitra in the year Prajôtpatti :—This is the service of Daḷavâyi Dêvarâjavaravaru and Sila Liṅgaṇṇa. This finial was brought and offered to the Ammanavaru (goddess).

*Note.*

This records the setting up of the brass finial on the tower of the mahâdvâra in the Channakēśava temple at Śânti by Sila Liṅgaṇṇa, a subordinate of the

Daḷavāy Dēvarāja Vaḍeyar. It was set up as a service to the goddess in the temple. The date given is Prajōtpatti Chai. 15. The record does not give the Śaka year. It is not known when the donors lived. The characters of the record seem to belong to the 18th century. Dēvarājavāḍeyar was a minister in the reign of the Mysore King Kṛishṇarāja Vaḍeyar I.

### CHENNARAYAPATNA TALUK.

#### 8

At the town of Chennarāyapaṭṇa in the hobli of Chennarāyapaṭṇa on a pillar supporting the sluice of the tank on the west side.

Kannada language and characters.

ಚನ್ನರಾಯಪಟ್ಟಣದ ಕೆರೆಯ ತೂಟಿನ ಪಶ್ಚಿಮಕಡೆ ನಿಲುವುಗಲ್ಲನಲ್ಲ.

1. . . . . ಮಾಚರಾಜಂ . . . . .
2. ಗೆಯೊಲುದೀಗೀ ಶಾತಲದೇವಿಗಂ ಶುಭಮನಾಚಂದ್ರಾಕ್ಷ್ಮತಾರಂಬ
3. ರಂ|| ರಾಜವಳ|| ಶ್ರೀಪತಿಹೊಯ್ಸಳಕುಳದೊಳ್ಳೊ ಪತಿಗಳ್ಳ
4. ಲರು ಮಾದತನಂನರ ವಾಸಾಪರಿ ಪೂರಿತತೇ
5. ಜೋ ರೂಪದಿ ನುದಯಿಸಿದನೆನೆಯೆ ವಿನಯಾದಿತ್ಯಂ || ವಿ
6. ತ್ತ|| ವಿನಯಾದಿತ್ಯನಿಪಾಳ ಸೂನುವೆಪೆಯಂಗಂ ತನ್ನಹೀ
7. ನಾಥನಂಗನೆಯಪ್ಪೇಚಲದೇವಿಗುದ್ಧವಿಸಿ[ದ]ವ್ವಳ್ಳಾ
8. ಳನುಂ ವಿಷ್ಣುಭೂಪನು ಉಗ್ರ ಪ್ರಬಳಪ್ರತಾ
9. ಪದುದಯಾದಿತ್ಯಾವನೀಪಾಳನುಂ| ಜನನಾಪತ್ಯಮನಾನ್ತನನ್ತ
10. ವರ್ಗ್ಗೊಳು ಶ್ರೀವಿಷ್ಣು ಭೂಪಾಳಕಂ|| ದುರ್ದಮಮೈರಿಭೂಭು
11. ಜರನೋವದೆ ವಿಕೃಮದಾಹುದಂಡದಿಂ ಮರ್ದಿನಿ ಮತ್ತೆತ್ತ
12. ದಾರೊ ಸರಣನೆಮಗೆಂನ್ನು ನಿಜಾಂಘ್ರಪದ್ಮವಂ ಪೊರ್ದಿದರಂ ಸುಧರ್ಮ್
13. ದೊಳೆ ರಕ್ಷಿಸಿ ಕೀರ್ತ್ತಿಯನಾಂತು ಧಾತ್ರಿಯಂ ಪೆದೊಪ್ಪಿ ಮೇರೆಯಾಗೆ
14. ಸಲೆ ಸಾಧಿಸಿದಂ ವಿಭುವಿಷ್ಣುವರ್ಧನಂ|| ಆ ವಿಷ್ಣುವನತಿ ಲಕ್ಷ್ಮೀದೇ
15. ವಿಗೆ ಜನಿಯ್ದ ನಾರಸಿಂಹಂ ರಿಪುಧಾತ್ರೀವರ ಹಿರಣ್ಯಕಾಶ್ಯುಗ್ರಾ
16. ವೇಶದನಾರಸಿಂಹನೆನಿಸಿಯೆನೆಗಳ್ಳಂ|| ಆ ವೀರನಾರಸಿಂಹಮಹೀವಲ್ಲಭನಗ್ರ
17. ಮಹಿಯನುಪಮ ಸಾಧಾಗ್ಯವನತಿಯೆನಿಪ್ಪೇಚಲದೇವಿಗೆ ಬಲ್ಲಾ
18. ಳದೇವನುದಯಂಗೆಯ್ದಂ|| ಉದಯಂಗೆಯ್ದು ವಿರೋಧಿಭೂಭುಜ
19. ಪುರಸ್ಸಂತಾನಮಂ ತೊಳ್ಳಿ ತನದಟಿಂ ಸಾಧಿಸಿ ವಿಶ್ವಭೂವಳೆಯ
20. ಮಂ ಸಾಂಪ್ರಾಜ್ಯಲಕ್ಷ್ಮೀಮನೋಮುದಮಂ ಮಂತ್ರಿನಿಜಾಪ
21. ವರ್ಗ್ಗೊಡಯಾ ಭೃತ್ಸಾಹದಿಂ ಮಾಡಿಯಭ್ಯುದಯಂಬೆತ್ತ
22. ನತಿಪ್ರತಾಪದಿನಪಂ ಬಲ್ಲಾಳಭೂಪಾಳಕಂ|| ಬರಾಳಕ್ಷೋಣಪಾಳಂ

23. ಗಭಮತಫಳನಂಽದ್ಧಿಯಂ ಮಾಡ್ಯೆ ಲಕ್ಷ್ಮೀನತಿಲೋಲಂಬನಂ ಭೂ
24. ಭುವನಭವನನಂರಕ್ಷಣಂ ವಿಶ್ವವಿದ್ಯಾಕಲ್ಪೋಳಾಂಭೋಧಿನಮ್ರಾ
25. ಮರಮಕುಟಮಣಿ ದ್ಯೋತಿ ಪಾದಯಶೋನದವಲ್ಲ ಪೋ[ಪ್ರೋ]ದ್ಯೂ
26. ತ ಕಂದಂ ಮುದಿತ ನಖಳಯೋಗೀಂದ್ರಬ್ರಿಂದಂ ಮುಕುಂದಂ|| ವಿಳಸ
27. ತ್ಯೂರ್ಮಪಂದ ಫಣಿ ಪ್ರಭು ನಿಭೋದ್ಯದ್ಧರ್ವಿಹಂತಂ ಕುಳಾಚಳಚ
28. ಳಂ ದಿಗಿಭೋನ್ನತಂ ಭುಜಬಳಾವಷ್ಟಂಭದಿಂ ಚಾರು
29. ಕುಂತಳೆಯಂ ನಂನುತಮಧೈಯಂ ಶುರು ಚರ ಕಾಂಚೀಯು
30. ಕ್ತೆಯಂ ಲೀಲೆಯಂ ತಳದಂ ಸುಸ್ತಿರಮಾಗೆ ಭೂರಮಣಿಯಂ
31. ಬಲ್ಲಾಳಭೂಪಾಳಕಂ|| ದೊರೆಯೇ ಪುಲ್ಲಡಿ[ದಿ]ಪ್ಪ ದಾವಶಿಖಿಲಂಗಾ
32. ಲಿಂಗನಂಗೈಯ್ದ ಬಾಳ್ಕುರಿ ಗಂಣಂ ಬರವಂ ಬಿಡುಪ್ಪ (ರಿ) ಸಿಡಿಲಂಭೋ ರಾಶಿ
33. ಯಂ ಪೊಕ್ಕುಮೆಯ್ಗೆರೆ ದಿಪ್ಪೊಬ್ಬ ಕ್ರಿಶಾನುದಿಗುಮದೇಭಂ
34. ನಂಬೆತ್ತಸೂರ್ಯ್ಯಂ ನಿಪೈಶ್ವರಬಲ್ಲಾಳ ಚರತ್ಪ್ರತಾಪದೇನಕಕ್ಕಿಂ
35. ತೀಜಗಚ್ಚಕ್ರದೊಳ್ ||
36. ಬಾಳುಡಿ ವಾಳೆ ಪಂದಲೆಗಳಂ ಬುಜನಂಕುಳವಂತ್ರ ನಿನಾ
37. . . . . ಬೊಬ್ಬಳಿಕೆ . . . . . ವಾ
38. ಭೀಳಜೋರಗಂಪಳಿದ . . . . .
39. . . . . ನಿಪಾಳ ನಿಱುದು ವಾಹಿನಿ ವಾಚಿ . . . . . ನೆತ್ತ
40. . . . .
41. ನು . . . . ಬಿಡಿಪಂ . . . . .
42. ಮುಳಿದು ನೋಡುವ . . . . .
43. ದಾಡೆಯಿಂದಣಿವವೊಲು ಸೆಜೆವಂ ಗರುಡಂ ವಿಶಾಹಿ
44. ಯಂ ಬಿ. ಸೆಳೆವಂತೆ ವೊಲು ಯದುಕುಳಪ್ರಭವಂ ಬಿ
45. ರುದಂಕಭೈರವಂ|| ನುಸುಳೊಪ್ಪಂ . . . . .
46. . . . .
47. . ಕೂರ್ಮನಿಗೆ . . . . .
48. ರಂ ಪೊಯ್ಸು . . . . . ಮೆಯವನ . . . . . ವಿನು
49. . . . . ವಿದ್ವಿಪ್ಪಭೂಪಾಳರನತುಳ ಬಳಂವೀರಬಲ್ಲಾಳದೇವಂ
50. ಕಂ|| ಪೆನರುಚ್ಚಂಗಿಯ ಕೋಟೆಯ ನನದೈತಭುಜಬಳ
51. ದೆ ಮುಂನಕೊಂಡರನುಗಳಾ . . . . ರ . . . . . ಶನಿವಾರ
52. ಸಿದ್ಧಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ಬಲ್ಲಾಳನವೊಲು || ಏಕಾಂಗವೀರನೂ
53. ದ್ರಕನಾಕಾರ . . . . . ಮನೋಜನರ್ಥಿತುರಗಾ ನೀಕ
54. ಕೈ ವತ್ಸರಾಜನನೇಕಪ ಭಗದತ್ತನಲುತೆ ಬಲ್ಲಾಳನಿಪಂ
55. ್ರಿ ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚ ಮಹಾಶಬ್ದ ಮಹಾ
56. ಮಂಡಳೇಸ್ವರಂ| ದ್ವಾರವತೀ ಪುರವರಾಧೀಸ್ವರಂ ಯ
57. ದುಕುಳಕುವಳಯ ವಿಲಸಿತ ಸುಧಾಕರಂ

58. ಸತ್ಯರತುನಾಕರಂ ಚಕ್ರಕೂಟಕೋಟಿ . . . . .
59. ರಿಪು ಬಳ . . . . . ಬಡದಾನಳ . . . . . ವೀರ್ಯ ಮಿ
60. ಗರಾಜಂ ಮಲೆರಾಜರಾಜಂ ಕಳಪಾಳ ಕಪಾಳಾದ್ರಿವಜ್ರದಂ
61. ಡಂ ಮಲಪರೊಳು ಗಂಡಂ ವಿವಿಧಯಾಚಕ ಜನೇಕಚಿಂತಾ
62. ಮಣಿ ಸಮ್ಯಕ್ ಚೂಡಾಮಣಿ ಉದ್ದಂಡ ಪ್ರಚಂಡ ಪಾಂ
63. ಡ್ಯ ಗಂಡಗರ್ವ . . . . . ವಿವೇಕ . . . . . ಧ್ಯನೇ
64. ಕನಾಮಾವಳೇ ಪ್ರಾಶಸ್ತಿ ಸಹಿತಂ ತಳಕಾಡು ಕೊಂ
65. ಗುನಂಗಲಿ ಗಂಗವಾಡಿ ನೊಳಂಬವಾಡಿ ಹುಲಗೆ
66. ಷೆ ಬನವಾಸಿ ಹಾನುಂಗಲ್ಲು ಚ್ಚಂಗಿಗೊಂಡ ಭುಜಬಳವೀರ
67. ಗಂಗನಶಹಾಯ ಶೂರ ಶನಿವಾರ ಸಿದ್ಧಿ ಗಿರಿ ದುರ್ಗ್ಗ
68. ಮಲ್ಲಭಲದಂಕ ರಾಮಪ್ರತಾಪ ಹೊಯ್ಸಳ ವೀರಬಲ್ಲಾ
69. ಳ ದೇವರು ಶ್ರೀಮದುರಾಜಧಾನಿ ದೋರನಮುದ್ರದನೆ
70. ಲೆ ವೀಡಿನಲು ಸುಕನಂಕಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಯ್ಯು
71. ತ್ತವಿರೆ ತತ್ವಾದ ಪದ್ಮೋಪಜೀವಿ|| ನಮಃಸಿವಾಯ
72. ಶ್ರೀಕರಣಾಗ್ರಗಣ್ಯನುದಿತೋದಿತ ಪುಂಜ್ಯ ನಿಳಾ
73. ವರೇಂಜ್ಯನಂ ಸ್ವೀಕೃತ ಸತ್ಯ ಯಜ್ಯ ಗುಣ ನಿತ್ಯನು
74. ದಂಚದ ಮಾತೃನಂಗಜ ಪ್ರಾಕ್ರಿತಿ ಯುತ
75. ಮಪ್ರಕ್ರಿತಿ ರಕ್ಷಿತ ಸತ್ಯುತಿ ಮಾಚಿರಾಜ
76. ನಾಶಾಕಳಿ ತೋಮ ತೇಜನಬಿಳೋಂನತಮಾಗತನೂ
77. ಜನೊಪ್ಪುವಂ|| ಆ ಮಹಾನುಭಾವನ ಮನೋನಯನವ
78. ಲ್ಲಭೆ ಪರಮದಯಾಳು ಮಾನ್ಯನಿಜಗೋತ್ರಪವಿ
79. ತ್ರೆ ಸಂಧಾನ ದಾನ ನಿರ್ಭರ ತರ ಭಕ್ತಿ ಯುಕ್ತೆ ಯಮ್ಪಿ
80. ತೇಶಪದಾಬ್ಜವರ ಪ್ರನಾದದೆ ಭಾಸುರತರ ಕೀರ್ತಿ
81. ನಿರ್ಮಳಿತಮೂರ್ತಿ ಪತಿಬ್ರತೆ ಪೆಂಪನಾವಗಂಕರ
82. ಣದ ಮಾಚಿರಾಜನಮನಪ್ಪುಯೆ ಶಾಂತಲದೇ
83. ವಿತಾಳಿದಳು|| ಶ್ರೀನಿಧಿದೇವಿಮಯ್ಯನರಸಪ್ಪೆಯ
84. ನಂದನ ಚಂದಿಮೈಯ್ಯನಾ ಮಾನಿನಿ ಯಪ್ಪಚಾಮ
85. ಲೆಗೆ ಪುಟ್ಟಿದ ಶಾಂತಲದೇವಿ ಯೊಡ ಉಟ್ಟಿದ
86. ಸಂಕರದೇವ ಬಂಮದೇವಾನುಜೆರಾಮನಗ್ರಭವೆ
87. ಕಟ್ಟಿಸಿದಳು ಕೊಳತೂರೊಳರ್ಥಿಯಿಂ ಭೂನುತಮಾಚಿ
88. ರಾಜವಧುನಾನ್ತಿ ಸಮುದ್ರ ಮಹಾತಟಾಕಮಂ|| ಪರಮಶ್ರೀ
89. ಧರ್ಮದ ಪೊರ್ ವರನ್ಢ . . . . . ಸಕಳ . . . . . ವಕಂ . . . . .
90. ನನ ವಲ್ಲಭೆ ಕಟ್ಟಿಸಿದ ನಾನ್ತಿ ಸಮುದ್ರ ವಕ್ಕನೆಲನುಳ್ಳ
91. ಪರಮಪ್ರಾಹ್ಮಣ ಕಾರ್ಯ ತತ್ವರ . . . . . ಕ . . . . . ತ . . . . .
92. ಬಲ್ಲಾಳ ಭೂವರರಾಜ್ಯಾಭ್ಯುದಯಕಾರಣ

*Transliteration.*

1. . . . . Mācharājau
2. . . . geyoludīgi Śātaladēvigam subhaman āchandrārkkā-tāram-ba-
3. ram || rājavāli || Śrīpati-Hoysaḷa-kuḷadol bhūpatigaḷ pa-
4. larumāda tadanamtarav āsā-paripūrita-tē-
5. jōrūpadin udayisidan eseye Vinayādityam || vri-
6. tta || Vinayādityanripāḷa sūnuv Eṇṇamgam tan-mahī-
7. nāthanamganeyapp Ēchaladēvig udbhavisi[dar] Vvallā-
8. ḷanum Viṣṇubhūpanu ugra-prabāḷa-pratā-
9. pad Udayādityāvanipāḷanum || janānāthatvaman āntan ant a-
10. varggaḷolu Śrī Viṣṇubhūpālakam || durdama-vairi-bhūbhu-
11. jaran ōvade vikrama-bāhu-daṇḍadim mardisi mattetta-
12. dāro saraṇinn emageṇḍu niḷaṇghri-padmavam pordidaram sudharmma-
13. doḷe rakshisi kīrttiyanāmtu dhātriyam Perdoṇe mēreyāge
14. sale sādhisidam vibhu Viṣṇuvardhanam || ā Viṣṇuva sati Lakshmīdē-
15. vige janiysida Nārasimham ripu-dhātrī-vara-Hiraṇyakātyugrā-
16. vēsada Nārasimhan-enisiye negaḷdam || ā Vira Nārasimha-mahivallabha-  
n-agra-
17. mahīsi yanupama-saubhāgyavasatiyenipp Ēchaladēvige Ballā-
18. ḷadēvan udayamgeydam || udayamgeydu virōdhibhūbhujā-
19. purassamtānamam tūldi taṇṇadaṭim sādhisī viśva-bhūvaḷeya-
20. mam sāmrajya-lakshmi-manō-mudamam maṇtri-nijāpa-
21. vargga-hṛidayābhyutsāhadim mādi yabhyudayam betta-
22. n atipratāpa-dinapam Ballāḷabhūpālakam || Ballālakshōnipāḷam-
23. g abhimata-phala-saṃsiddhiyam māḷke Lakshmi-satilōḷambanam bhū-
24. bhuvana-bhavana-saṃrakṣaṇam viśva-vidyā-kallōḷāmbhōdhi-nammrā-
25. mara-makūṭamaṇi-dyōti-pāda-yaśōsad(a)vallī-pō [prō] dbhū-
26. ta-kamdam mudita-nakhīḷa-yōgimdra-brimdam Mukundam || viḷasat-
27. Kūrmāpamda Phaṇiprabhu-nibhōdyaddhargghihastam kuḷāchaḷa-cha-
28. ḷam digibhōnnatam bhujabāḷāvasṭambhadim chāru-
29. kunṭaleyam naṇnuta [saṇnuta] madhyeyam śuruchira-kāmchīyu-
30. kteyam līleyim taḷedam sustiram āge bhūramaṇiyam
31. Ballāḷabhūpālakam || doreyē pulli[di]dippa dāvaśikhi liṅga-
32. liṅganam geydu bāḷdurigam ambaravam bisuḷpari-siḍil ambhōrāśi-
33. yam pokku meygaredirpp aurbakrīśānu digumadēbham-
34. nam betta sūryyam nripaiśvara-Ballāḷa-charat-pratāpadesakakk im-
35. tī jagachchakradol ||
36. bāḷuḍi vāḷe paṇḍalegaḷ ambujasamkuḷav aṇtra . . . . . nina
37. bobbūlike . . . . . vā-
38. bhīḷa-jāḷōragam paḷida . . . . .

39. . . . nripâla-niṛidu vâhini vâji . . . . netta  
 40. . . . .  
 41. nu . . . . biḍipam . . . .  
 42. mulidu nôḍuva . . . .  
 43. daḍeyimḍaneva volu selevam garuḍam viśâhi  
 44. yam bi. selevamte volu Yedu-kula-prabhavam bi  
 45. rudamka Bhairavam || nusuḷoppum  
 46. . . . .  
 47. . . Kûrmmaniga . . . .  
 48. ram poysu . . . . meyavasa . . . . vimnu  
 49. . . . . vidvishta-bhûpâlaran atulabalam Vîraballâladêvam  
 50. kam || pesar Uchahamgiya kôṭeyan asadriśa-bhujabala-  
 51. de munnakomḍarasugaḷâ . . . . râ . . . . Śanivâra-  
 52. siddhi giridurggamalla Ballâlanavolu || êkâṃgavîra Sû-  
 53. drakanâkâra . . . . manôjanartthi turaganika-  
 54. kke Vatsarâjan anêkapa Bhagadattanalute . . . . Ballâlanripam  
 55. ¶ svasti samadhigata-pamcha-mahâśabda mahâ  
 56. maṇḍalêsvaram | Dvâravati-puravarâdhîsvaram Ya-  
 57. dukula-kuvâlaya-vilasita-sudhâkaram  
 58. satyaratunâkaram Chakrakûṭakôṭi . . . .  
 59. ripu-bala . . . . Baḍabânaia . . . . vîryya mri-  
 60. garâjam Malerâjarâjam Kalapâla-kapâlâdri śâ . . . . vajradam-  
 61. ḍam malaparolu gaṇḍam vividha yâchakajanêka-chintâ-  
 62. maṇi samyakta-chûḍâmaṇi uddamḍaprachamḍa Pam-  
 63. dya gaṇḍa-garvva . . . . vivêkamaṇi . . . . nâ . . . . dyanê-  
 64. ka nâmavali . prâśastisahitam Talakâḍu Kom-  
 65. gu Naṃgali Gaṃgavâḍi Nolambavâḍi Hulige-  
 66. re Banavâsi Hânunḡall Uchchangigomḍa bhujabalavîra-  
 67. gangan asahâyaśûra Śanivârasiddhi Giridurgga-  
 68. malla chhaladamka-Râma pratâpa Hoysala vîra Ballâ-  
 69. ladevaru śrîmadu râjadhâni Dôrasamudrada ne-  
 70. leviḍinalu sukha-saṃkathâ-vinôdadim râjyam geyvu-  
 71. ttavire tat-pâda-padmôpajivi || ¶ namaḥ Sivâya  
 72. śrîkaraṇâgragaṇyan uditôditapumṇyan ilâ-  
 73. varêṃṇyan aṃgikṛita-satya-yijyaguna-nityan u-  
 74. damchad-amâtyan Angajaprâkritiy utta-  
 75. ma-prakriti rakshita-satkṛiti Mâchirâja-  
 76. nâśâkalitômâtejan akhilômṇata Mâratanû-  
 77. jan oppuvam || â mahânubhâvana manô-nayana-va-  
 78. llabhe parama-dayâlu mânya-nija-gôtra-pavi-



79. tre saṃdhâna-dâna-nirbhharatara-bhaktiyuktey Amṛi-  
 80. tēsa-padâbja-vara-prasâdade bhâsuratara-kîrtti  
 81. nirmmalita-mûrtti patibrate pempan âvagaṃ kara-  
 82. ṇada Mâchirâjana manapriye Śântaladê-  
 83. vi tâlḍidaḷu || śrînidhi Dêvimayyan Arasavveya  
 84. nandana Chaṃḍinaiyyanâ mâniniyappa Châma-  
 85. lege vuṭṭida Śântaladêvi yodaüṭṭida  
 86. Saṃkaradêva Baṃmadêvanuḷe Râman-agrabhave  
 87. kaṭṭisidaḷu Koḷatûroḷ artthiyim bhûnuta Mâchi-  
 88. râja-vadhu Sântisamudra-mahâtatâkamam || parama-srî-  
 89. dharṇadavol varastha . . . sakaḷa . . . vakam  
 90. sana vallabhe kaṭṭisida Sântisamudra vakke nelanuḷḷa  
 91. paramabrâmhâṇa-kâryya-tatpara . . . ka . . . ta  
 92. Ballâḷa-bhûvara-râjyâbhyudaya-kâraṇa

*Translation.*

**Lines 1—2.**

May the god . . . bestow prosperity on Mâchirâja and Śântaladêvi for as long as the moon, sun and stars endure:—

**Lines 3—18.**

Royal pedigree: In the Hoysaḷa lineage, full of prosperity (śrîpati), several kings reigned—after them rose Vinayâditya with his form full of brilliance spreading in all directions: King Vinayâditya's son was Ereyanga—his sons by his wife Êchaladêvi were Ballâḷa, Viṣṇubhûpa and Udayâditya full of prowess and brilliance. Among these, Viṣṇu-bhûpâḷaka, becoming king, crushed in anger the enemy kings difficult to conquer and protected in righteousness those who took refuge in his lotus feet and, attaining great glory, brought under his rule the whole of the land with Perdoṛe (Krishṇa river) as boundary. That Viṣṇu's son by Lakshmîdêvi was Nârasimha who was considered to be the Nârasimha possessed of great fury against the Hiranyaka, the enemy kings. To his senior queen Êchaladêvi, an abode of good fortune, was born Ballâḷadêva.

**Lines 19—36.**

King Ballâḷa drove away the enemy kings with all their opposing forces and conquering by his prowess the whole earth brought happiness to the goddess of his sovereignty with the willing assistance of the ministers and other officers, and thus attained greatness. May Mukunda who is an ocean for the waves, the branches of learning, whose feet shine with the lustre of the gems of the crowns of gods who bend before him, who is the root for the good creeper of fame and who brings happiness to all the great yôgis, and who is the husband of Lakshmî and support for the mansion of the earth grant all the

desires of Ballâḷa. With his feet, like the tortoise, and long arms resembling the lord of serpents, and his determination resembling the great mountain, lofty in stature like the elephants of the quarters, king Ballâḷa protected, as if in sport, the damsel of earth possessed of beautiful curls (Kuntala kingdom) and a waist praised by all and a lovely zone (Kānchi city). Who can equal Ballâḷa on this earth in the greatness of splendour spreading everywhere? Is it the wild fire which burns up grass? Is it the fiery eye of Śiva which lives in association with linga (those who hug a stone linga in time of war are considered to have surrendered and would not be molested by enemy forces, but those who escape like this are considered to be cowards)? Is it the lightning which spreads its heat in the sky (who throws away his clothes: those who throw away clothes are also considered to have surrendered). Is it the submarine fire which hides itself in the sea? Is it the Sun whose light only extends up to the elephants of the quarters?

**Lines 37—54.**

(These are full of lacunæ and contain the praise of Ballâḷa. The last two verses in lines 50-54 praise his valour in conquering the fort of Uchchangi.)

**Lines 55—71.**

Be it well. Possessed of the band of five great sounds, mahāmaṇḍalēśvaram, lord of the excellent city of Dvārāvati, the Moon who brightens the lilies the Yadu race, ocean of truth, . . . . king of Male chiefs, a thunderbolt to Kaḷapāla, champion over the Malapas, a chintāmaṇi to the supplicants, crest-jewel of rectitude, destroyer of the pride of the Pāṇḍyas . . . possessed of these and other fine attributes, conqueror of Talakāḍu, Kongu, Nangali, Gangavāḍi, Nolaṃbavāḍi, Huliḡere, Banavāsi, Hānungal and Uchchangi, Bhuja-bala-Viraganga, unassisted warrior, Śanivārasiddhi, Giridurggamalla, a Rāma in moving battle, Pratāpa Hoysaḷa Viraballāḷadēvar was ruling the kingdom in happiness and wisdom in the capital city of Dōrasamudra.

**Lines 71—77.**

A dependant on his lotus feet: Salutation to Śiva. The chief of the accountants (Śrīkaraṇa), possessed of great virtues, foremost on earth, follower of truth, constant in good qualities, great minister, a Cupid in form, of good nature, and protector of good works, Māchirāja, son of the great Māra shines with his power spread to the quarters protecting all.

**Lines 77—92.**

That great man's wife Śāntaladēvi—possessed of great kindness, purifier of her honoured family, devoted to peace-making and dispensing of charities, possessed of bright glory by the favour of Amritēsa, endowed with a form free from faults, devoted to her husband: thus did Śāntaladēvi, beloved of the accountant (karaṇada) Māchirāja, shine on earth. The daughter of Chandimayya and his wife Chāmale, Chandimayya himself being the son of the prosperous Dēvimayya and Arasavve, and

younger sister of Śankaradēva and Bammadēva and elder sister of Rāma, and wife of the highly praised Māchirāja—Śāntale built the great tank Śāntisamudra in Kolātūr. The next five lines seem to contain the praise of the tank Śāntisamudra but are full of lacunæ.

*Note.*

This record belongs to the reign of the Hoysala king Ballāla II and registers the construction of a tank called Śāntisamudra by Śāntaladēvi, wife of Māchirāja, the chief of the accountants of Ballāla II. Māchirāja is said to be the son of Māra and his wife Śāntaladēvi is said to have been the daughter of Chandimayya and Chāmale and sister of Śankaradēva, Bammadēva and Rāma and grand-daughter of Dēvimayya and Arasavve. No date can be found. An inscription in the Śātēśvara temple at Chennarāyapaṭṇa also refers to Māchirāja and Śāntaladēvi and the construction of the tank Śāntisamudra at Kolātūr (Chennarāyapaṭṇa 116). Its date is Ś 1104 Plava or 1182 A.D. From inscription No. 9 in the present report we learn that bittuvaṭṭa was granted in 1180 A.D. for this tank. It is therefore probable that the tank was built in about 1180 A.D.

9

At the same tank at Chennarāyapaṭṇa, on a pillar supporting the sluice on the east side—Kannāḍa language and characters.

ಚಿನ್ನರಾಯಪಟ್ಟಣದ ತಾಲ್ಲೂಕು ಕನಕಾದಲ್ಲರುವ ಕೆರೆಯ ಹಳೇತೂಬಿನ ನುಗ್ಗಲಿನ ಪೂರ್ವಕಡೆ ದಕ್ಷಿಣಮುಖದಲ್ಲಿರುವ ಶಾಸನ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ನಹಾಪ್ರಧಾನಸರ್ವಾಧಿಕಾರಿಶ್ರೀಕರ
2. ಣದ ಹೆಗ್ಗಡೆ ಮಾಚಯ್ಯನ ಮಾಚಹೆಗ್ಗಡೆ
3. ಸಾತಮೆಯಹೆಗ್ಗಡೆ
4. ಶ್ರೀಮನ್ನಹಾಪ್ರಧಾನಂ ಹೆಗ್ಗಡೆ ಚಿಂದಿಮ್ಮಯ್ಯ
5. ನಾಯಕರು ಸಾತನಮುದ್ರದಕೀಳೇರಿ
6. ಯಲು ೧೧೦೩ ನೆಯ ಸಬವರಿಷದ ಸಾರ್ವ
7. ರಿ ಸಂವತ್ಸರದ ಮಾರ್ಗಸಿರ ಸು ೧೦ ಬುವಾರ
8. ದಂದು ಶ್ರೀರಾಮನಾಥದೇವರ ಗದ್ದೆಸಲ
9. ಗೆ ಯೊಂದು ಸಂಕೇಸ್ವರಕೆ ಗದ್ದೆಸಲಗೆ ಯೊಂ
10. ದುಸಾತೇಸ್ವರಕೆ ಗದ್ದೆಸಲಗೆಯೊಂದು
11. ಬೊಮ್ಮದೇವರಿಗೆ ಗದ್ದೆಸ ಕೊಳಗ ೧೦ ಮಣ
12. ಯಗೇಣಿಯ ಸುಬ್ರಹ್ಮಣ್ಯಭಟ್ಟರ ಮಗ ರೇಚಣ್ಣ
13. ಭಟ್ಟರಿಗೆ ಗದ್ದೆಸಲಗೆಯೊಂದು ಕೊಳಗ ೧೦
14. ಬಂಡಗಾವುಂಡನಮಗ ಸಾತಗಾವುಡಂ ಕೊಳಗಿ
15. ಗದ್ದೆಸಲಗೆಯೊಂದು ಸಾತನಮುದ್ರದ ಸಾ
16. ತಗಾವುಡಂ ಕೊಡಗಿಗದ್ದೆಸಲಗೆ ೧೧ ಬಿದರಕೊ ೧೦
17. ಹೆಗ್ಗಡೆ ಚಿಂದನಾಯಕರ ಮೆಯ್ಯನಹೆಗ್ಗಡೆ

18. ಗಣಪಯ್ಯ ಕೊಡಗಿಗದ್ದೆ ಸಲಗೆ ೨
19. ಮಾದಿಗಾವುಡನು ಮಾಚಿಗಾವುಡನು ಹಳೆಯಗಾ
20. ವುಡಗಲು ಹಿರಿಯಕಲ ಮಂಚಗಾವುಡ
21. ನು ಜಕಯನಮಾದಿನಾಯಹಳಯ ಜವನಗಾವು
22. ಡ ನೊಳಗಾದ ಸಮಸ್ತಪ್ರಜೆಗಳು ಬಿತ್ತುವಟ್ಟವಂ
23. ಖಂಡ್ನುಗದಕೊಳಗ ಮಯ್ದವಂ ಬಿಟ್ಟಧಮ್ಮಂ||
24. ಆ ಬಿತ್ತುವಟ್ಟವನು ಕೆಜೆಗೆಯಿಕ್ಕುವರು
25. ಯಿಕ್ಕದೆ ಯಾವನಾನೊಬ್ಬನಳಿವಿದದೆ ಸರಕದ
26. ಲು ಬೀಳುವನು|| ಯಶಾಸನಬರ[ದ]ಕೊಳತೂರಸೇನಬೋವ
27. ಸಂಬಯ || ಯಶಾಸನದಲಕ್ಕರವಹೊಪ ಕೇತೋಜನಮಗ
28. ಪಂಡಿತ್ತ||

*Transliteration.*

1. svasti śrīman mahāpradhāna sarvvādhikāri śrīkara-
2. ṇada-heggaḍe Māchayyana Māchaheggaḍe
3. Sātimeya-heggaḍe
4. śrīman mahāpradhānam heggaḍe Chendimaiyya-
5. nāyakaru Sātasamudrada kilēri-
6. yalu 1103 neya Sakhavarushada Sārvva-
7. ri-saṃvatsarada Mārggasira su 10 Bu vāra-
8. damdu śrī Rāmanāthadēvara gadde sala-
9. geyomdu Saṃkēśvarake gadde salage yom-
10. du Sātēsvarake gadde salage yomdu
11. Bommadēvarige gadde sa koḷaga 10 Maṇi-
12. yagēriya Subrahmaṇya-bhaṭṭara maga Rēchaṇna-
13. bhaṭṭarige gadde salage yomdu koḷaga 10
14. Baṃḍagāvuṃḍana maga Sātagāvuḍam koḷagi
15. gadde salage yomdu Sātasamudrada Sā—
16. tagāvuḍam koḍagi gadde salage 1½ bedale ko 10
17. Heggaḍe Chemdanāyakara meyduna Heggaḍe
18. Gaṇipayya koḍagi gadde salage 2
19. Mādigāvuḍanu Māchigāvuḍanu haḷiyagā-
20. vuḍagaḷu Hiriyakala Maṃchagāvuḍa-
21. nu Jakayana Mādināyahaliya Javanagāvu-
22. ḍan oḷagāḍa samasta-prajegaḷu bittuvaṭṭavam
23. khaṃḍḍugaḍa koḷagam aiduvam biṭṭa dharmmam
24. ā bittuvaṭṭavanu keṛege yikkuvaru
25. yikkade yāvanānobba naḷipidaḍe naraka-
26. dalu biḷuvanu yi-sāsana bara Koḷatūra sēnabōva

27. Saṃkhayaḥ yī śāsanada akkaravapa Kētōjanaho[yda] maga

28. Paṇḍitta

*Translation.*

Be it well. The illustrious mahāpradhāna sarvādhikari, śrīkaraṇada heggade Māchayya's (son) Māchaheggade, and Sātīmeya-heggade, and the illustrious mahāpradhāna heggade Chendimayya Nāyaka (made a grant?) in the lower bund of Śātasamudra (tank) on Wednesday the 10th lunar day of the bright half of Mārgasira in the year Śārvari being the Śaka year 1103—

One salage of rice land of (to?) the god Rāmanātha : one salage of rice land for the god Sankēśvara : one salage of rice land for the god Sātēśvara: ten koḷagas of rice land for the god Bommadevar : one salage and 10 koḷagas of rice land for Rēchannabhaṭṭar, son of Subrahmanyabhaṭṭar of Maṇiyagēri: one salage of rice land as koḍagi (to?) Sātagāvuḍa, son of Baṇḍagāvuḍa : 1½ salages of rice land and 10 koḷagas of dry land as koḍagi to? Sātagāvuḍa of Śātasamudra: 2 salages of rice land as koḍagi to Heggade Gaṇipayya brother-in-law of Heggade Chendanāyaka:—

Mādigāvuḍa, Māchigāvuḍa, the gāvuḍas of the village, Manchagāvuḍa of Hiriyakal, Jakaya's; (son) Mādināyahālī Javanagāvuḍa and other inhabitants (prajegal) granted a *bittuvaṭṭa* of 1 khaṇḍuga and 5 koḷagas as charity. Every one will grant this *bittuvaṭṭa* for the tank. He who does not grant the *bittuvaṭṭa* and takes it a way will fall into hell. The writer of this inscription is Sankhaya, sēnabōva of Koḷatur. The engraver of this inscription is Paṇḍitta son of Kētōja.

*Note.*

This inscription records the grants made for some temples and individuals of lands under the tank Śāntīsamudra by mahāpradhāna sarvādhikari Śrīkaraṇada Heggade Māchayya's sons? Mācha-heggade and Sātīmaya-heggade and also by mahāpradhāna Heggade Chendimayya Nāyaka. Of these Śrīkaraṇada Heggade Māchayya and his father-in-law Chendimayya have been referred to in the previous record. The construction of the tank Śāntīsamudra by Śāntaladēvi, wife of Māchayya is also referred to in the previous inscription. Of the temples that got grants of land according to the present record are those of the gods Rāmanāthadēva, Sankēśvara, Śāntēśvara and Bommadēvaru (Brahmadēvaru). A *bittuvaṭṭa* is also stated to have been granted to the extent of one khaṇḍuga and five koḷagas of land for the maintenance of the tank by the inhabitants, Mādigāvuḍa and others. The writer of the record is named Sankhaya, sēnabōva of Koḷatūr and the engraver is Paṇḍitta, son of Kētōja.

The date of the grant is given as Ś 1103 Śārvari sam. Mār. śu. 10 Wednesday. The year Ś 1103 Śārvari corresponds to 1180 A.D. Mārgasira śu 10 of this year is equivalent to 28th November-1180 A.D., the weekday being Friday and not Wednesday as stated in the grant.

At the village Kēralāpura in the hobli of Rāmanāthapura, on a beam in the navaraṅga of the Virabhadra temple.

Kannaḍa language and characters.

ಅರಕಲಗೂಡು ತಾಲ್ಲೂಕು ರಾಮನಾಥಪುರದ ಹೋಬಳಿ ಕೇರಳಾಪುರಗ್ರಾಮದ ವೀರಭದ್ರದೇವಸ್ಥಾನದ ನವರಂಗದ ಪೂರ್ವಮುಖದ ತೊಲೆಯಮೇಲೆ ಕೆತ್ತಿರುವ ಶಾಸನ.

ಮೇಲ್ಕಂಡ ಮಧ್ಯಭಾಗದಲ್ಲಿ—

1. ಸ್ವನಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಕ
2. ವರುಷ ೧೨೮೨ನೆಯ
3. ಶುಭಕೃತು ಸಂತ್ಸರದ ಪು
4. ಷ್ಯ ಶು ೧೦ ಆದಲೂ ಅಱು
5. ವಧಮೂವರು ಮಹಾಗ
6. ಣಗಳು ಬರಸಿದ ಪರಿವರ್ತ್ತ
7. ನ ಶಿಲಾಶಾಸನ ಮಂಗಳ

ಬಲಭಾಗ—

8. ಯೀ ವೀರೇಶ್ವರ ದೇವರ ಧಂ ಮೈ

ಕೆಳಭಾಗದಲ್ಲಿ 1ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿಯಮೇಲೆ—

9. ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ ತೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ || ಶೂಲಾಯುಧಾಯ ಸುರಪಾಂತಕವೌಳಿಮಾಲಾ ಲೀಲಾಯಮಾನಚರ
10. ಣಾಂಬುಜಪಲ್ಲವಾಯ ಹೇಳಾವಲೇಪಪರಿಭಾಯ ನೃಸಿಂಹರಂಹೋ ಲೀಲಾಪಹಾತಿ ಶರಭಾಕೃತಯೆ ನಮೋಸ್ತು || ಶುಭಕೃತು ಸಂವತ್ಸರದ ಪುಷ್ಯ ಸು ೧೦ ಆದಿವಾರದಂದು ಶ್ರೀವೀರಭದ್ರ
11. ದ್ರ ಸೋಮನಾಥಪುರದ ಶ್ರೀ ವೀರಭದ್ರದೇವರು ಮುಖ್ಯವಾದ ಅಱುವತಮೂವರು ಮಹಾಗಣಂಗಳು ಬರಸಿದ ಶಿಲಾಶಾಸನದ ಕ್ರಮವೆಂತೆಂದಡೆ ಮಾರುಡಿಗೆಯ ಮಲ್ಲರಸಯ್ಯಂ

2ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿಯಮೇಲೆ—

12. ಗಳ ತತ್ತಿನ ಹೊನ್ನೆಯನಹಳ್ಳಿ ಕಡಗಮಾಳೆಯನಾಯಕನಹಳ್ಳಿಗಳನು ಆ ತತ್ತಿನ ವ್ರಿತ್ತಿ ಹನ್ನೊಂದಡಿವೊಳ ಗಣ ವ್ರಿತ್ತಿಗಳಿಗೆ ಹಳ್ಳಿವಿವರಣೆಗಳಾಗಿ ಅಱುವತ್ತಮೂವರಮುಂದಿಟ್ಟು
13. ಪರಿವರ್ತ್ತನೆಯ ಮಾಡಿಕೊಂಡ ಕ್ರಮವೆಂತೆಂದಡೆ ಹೊನ್ನೆಯನಹಳ್ಳಿಯ ಬೆದ್ದಲ ಪ್ರಾಪ್ತವನು ದಂಣಾ ಯಕದೇವರ ಜ್ಞಾನಸಂಮಂದದೇವರ ವಾಗೀತದೇವರ ನಂದಿಯಂಣಂಗಳ ಗಣಮಠದ
14. ವ್ರಿತ್ತಿ ನಾಲ್ಕು ಆ ಕೊಂಡಿದೇವಸೋಮವೆ ಪೊಳಗಾದ ಮಠಪತಿಗಳಿಗೆಯೂ ಅಱುವತ್ತಮೂವರ ಮಹಾಗಣಂಗಳಿಗೆಯೂ ಆ ಮಾರುಡಿಗೆಯ ಮಲ್ಲಂಣಂಗಳು ಹೆಗ್ಗಡೆಗಳು ವಿಸ್ತಂ

3ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿಯಮೇಲೆ—

15. ಣಂಗಳ ವಾಮಂಣಂಗಳ ಮಕಳು ವೀರಂಣಂಗಳು ಜಾತಂಣ್ಣಗಳ ಮಕ್ಕಳು ಸೋವಂಣ್ಣಂಗಳು ವೀರವ್ವಂ ಗಳ ಮಕ್ಕಳು ಶಿವಲಿಂಗದೇವನೊಳಗಾದ ವ್ರಿತ್ತಿಯೇಳಕಿ ವ್ರಿತ್ತಿಮಂತರು ಪರಿವರ್ತ್ತನೆಯ ಧಾರೆಯನೆಡಿ

16. ದುಕ್ಕೊಟ್ಟು ಆ ಕಡಗಮಾಳೆಯ ನಾಯಕನಹಳ್ಳಿಗಳ ದೆದರೆ ಪ್ರಾಪ್ತವನು ಅಱುವತ್ತಮೂವರು ಮಹಾ  
ಗಣಂಗಳ ಕೈಯಲಿಯೂ ಆ ಮಠಪತಿಗಳ ಕೈಯಲಿಯೂ ಆಯ್ಲವ್ವಿತ್ತಿಯ ವ್ರಿತ್ತಿಮಂತ
17. ರುಗಳ ಪರಿವರ್ತನೆಯ ಧಾರೆಯನೆಹನಿಕೊಂಡು ಆಚಂದ್ರಾಕ್ಷಸ್ಥಾಯಿಯಾಗಿ ವೊಡಂಬಟ್ಟು  
ಅಱುವತ್ತಮೂವರು ಮಹಾಗಣಂಗಳು ಆ ಮಠಪತಿಗಳೂ ಆ ವ್ರಿತ್ತಿಮಂತರುಗಳೂ ಬರನಿದ  
ಪರಿವರ್ತನ ಸಿ
18. ರಾ ಶಾಸನ ಯೀ ಮರಿಯಾದೆ ಮೀಱಿದವನು ಮಠದ ಧರ್ಮವ ಕೆಡಿಸಿದವನು ಇಂತಪ್ಪದಕೆ ಅಱು  
ವತ್ತಮೂವರು ಮಹಾಗಣಂಗಳ ಮಠಪತಿಗಳ ಆ ವ್ರಿತ್ತಿಮಂತರ ಸ್ವಹಸ್ತದೊಪ್ಪಂಗಳು ಆ ಮಾನ  
ವೆಗ್ಗಡೆಗಳುಂ . . . ಇಂಗಳ ಮಕ್ಕಳು ಆಡಿಗೊಳರಾಮಂಇಂಗಳ ಮಕ್ಕಳು
19. ಲಿಂಗಂಣಂಗಳು ಕೃಪಾಸಮರ್ಥಶ್ರೀವೀರಭದ್ರ || ಶ್ರೀ | ಬಸವರಾಜ ಶ್ರೀನಂಬಿಯಣ ಶ್ರೀ ಜ್ಞಾನನಂಮುಂದ  
ಶ್ರೀ ವಾಗೀಶ || ಭರತನಾಥ | ಶ್ರೀ ವಿಶ್ವನಾಥ | ಶ್ರೀ ನಿತ್ಯವರದ | . . . ಬಾಹನಶರಣು  
ಶ್ರೀ ಸಿದ್ಧಸೋಮನಾಥ

*Transliteration.*

*Upper portion—*

1. svasti śrī jayābhyudaya Saka
2. varusha 1282 neya
3. Śubhakrutu samvatsarada Pu-
4. shya su 10 Â dalû aṣu-
5. vatha-mûvaru mahā-ga-
6. ṇamgaḷu barasida parivartta-
7. na-silā-sāsana maṅgaḷa

*On the right side—*

8. yī Vîrêśvara-dêvara dha(m)rma

*I Band—*

9. namas tunga-śiras-tumbi-chandra-chāmara-chārove trailôkya-nagarâ-  
rambha-mûla-stambhâya Śambhave || śûlâyudhâya Surapântaka-mauli-  
mâlâ-lilâyamâna-cha-
10. raṇâmbuja-pallavâya hêḷāvalêpa-paribhûya-Nrusimha-ramhvo lilâpahâti-  
Śarabhâkrutaye namôstu || Śubhakṛitu-samvatsarada Pushya su 10  
Âdivâradamdu śrī-Virabhadra-
11. (dra) Sômanâthapurada śrī-Virabhadradêvaru mukhyavâda aṇuvata-mûvaru  
mahā-gaṇamgaḷu barasida silā-sāsanaḍa kramav-emptendaḷe Mârudigeṇya  
Mallarasayyaṇ-

*II Band—*

12. gaḷa tattina Homneyanahallī Kaḍagamâḷeya-nâyakanahallīgaḷanu â tattina  
vritti haṇnomḍara volagaṇa vrittigaḷige hallī vivaraṇegaḷagi aṇavatta-  
mûvara mumdiṭṭu
13. parivarttaneya mâḍikoṇḍa kramav emptendaḷe Homneyana hallīya beddala

prāptavanu Damṇāyakadēvara Jñānasammamdadēvara Vāgīśadēvara  
Nambiyamṇaṅgaḷa Gaṇamaṭṭhāda

14. vritti nālkaṛa ā Komḍidēva Śōmave voḷagāda maṭṭhapatigaḷigeyū aru-  
vatta-mūvara mahāgaṇaṅgaḷigeyū ā Māruḍigeya Mallamṇaṅgaḷu Heg-  
gaḍegaḷu Viṣṣam-

### III Band—

15. ṇaṅgaḷa Vāmamṇaṅgaḷa makkāḷu Viramṇaṅgaḷu Jātamṇaṅgaḷa makkāḷu  
Sōvamṇaṅgaḷu Virappamṇaḷa makkāḷu Śivalimḡidēvanolaḡāda vritti  
yēḷaṛa vrittimaṇṭaru parivarttaneya dhāreyaṇeṛa-
16. du koṭṭa ā Kaḍagamāḷeyanāyakanahalligaḷa bedale prāptavanu aruvattu  
mūvaru mahāgaṇaṅgaḷa kaiyalīyū ā yella vrittiya vrittimaṇṭa-
17. rugaḷa parivarttaneya dhāreyaṇeṛasikoṇḍu ā-chandrārṅka-sthāyi-yāgi  
voḍamḡaṭṭu aruvatta-mūvaru-mahāgaṇaṅgaḷu ā maṭṭhapatiḡḷū ā vritti-  
maṇṭarugaḷū barasida parivarttana- si-
18. la-sāsana yī mariyāde miṛidavanu maṭṭhāda dharmmava keḍisidavanu inta-  
pudake aruvatta mūvaru mahāgaṇaṅgaḷa maṭṭhapatigaḷa ā vrittivamṭara  
sva-hasta-doppamṇaḷu ā Māsaveḡgaḍegaḷum . . . . ṇaṅgaḷa makkāḷu  
Aḍiḡaḷa Rāmamṇaṅgaḷa makkāḷu
19. Limḡamṇaṅgaḷu Kripāsamartha śrī Virabhadra || śrī | Basavarāja śrī  
Nambiyāṇa śrī Jñānasamṇadha śrī Vāgīśa || Bharatanātha | śrī Viśva-  
nātha | śrī Nityavarada | . . . . vāhanaśaraṇu Śrī Sidha Sōmanātha

### Translation.

#### Upper portion—

Be it well : on Sunday 10th lunar day of the bright half of Pushya in the year  
Śubhakṛit, being the Śaka year 1282, the sixty-three mahāgaṇas got this stone  
charter of exchange written : Good fortune.

This is the charity (dharma) of the god Vīrēśvara.

#### Lower portion—

Salutation to Śamhhu, who is the foundation pillar for the city of the three  
worlds and who is beautiful with the fly-flap the moon on his lofty head. Obeisance  
to [Virabhadra] whose weapon is śūla (spear) and on whose lotus feet, resembling  
sprouts, are found the garlands worn on the heads of Indra and Yama, and who  
assumed the form of Śarabha to destroy in sport the impetuosity of Nrisinha whose  
pride and insolence had grown excessive.

On Sunday the 10th lunar day of the bright fortnight of Pushya in the year  
Śubhakṛit, the sixty-three mahāgaṇas of the village Virabhadra-Sōmanāthapura  
with the god Virabhadra (Virabhadradēvaru) at their head got the following stone  
charter written :—



The following exchange was made in the presence of the sixty-three after placing before them details of 11 vṛittis in the villages Honneyanahallī and Kaḍaga Māḷeyanayakanahallī belonging to Mallārasaiya of Mārūḍige.

The four vṛittis of *beddala-prāpta* (dry lands) of the village Honneyanahallī belonging to the Gaṇamaṭha of Daṇṇāyakaḍēvaru, Jñānasammamḍadēvaru, Vāgīśa-  
dēvaru, Nambiyannamgaḷ were given away to Komḍidēva, Sōmave and other maṭhapatis and to the sixty-three mahāgaṇas in exchange for the seven vṛittis of *beddala-prāpta* (dry lands) of Kaḍaga Māḷeyanayakanahallī belonging to Mallannamgaḷu-  
heggade, Vissanna's Vāmanṇa's son Viranna, Jātanna's son Sōvanṇa, Virappa's son Śivalingidēva before the sixty-three Mahāgaṇas and maṭhapatis and were exchanged with the pouring of water for the vṛittis (four vṛittis of Honneyanahallī) to last for as long as the moon and sun endure and the exchange śāsana was caused to be written with the consent of the sixty-three Mahāgaṇas, maṭhapatis and owners of vṛittis.

He who violates this agreement will have violated the dharma of the maṭha. To this the sixty-three Mahāgaṇas, maṭhapatis and owners of vṛittis have affixed their signatures.

Māsaveggade . . . . . Āḍigoḷa Rāmanṇa's son Linganna Kripāsamārtha  
Śrī Virabhadra : Śrī Basavarāja : Śrī Nambiyāṇa : Śrī Jñānasambandha : Śrī Vāgīśa :  
Bharatanātha : Śrī Viśvanātha : Śrī Nityavarada . . . . . vāhana śaraṇu Śrī  
Sidha Sōmanātha :

#### Note.

This inscription was published as Arkalgud 47 in E.C. Vol. V. But the upper portion consisting of 28 lines and containing the date had been omitted. The stanza in praise of Virabhadra had not been included and the translation was incomplete. The inscription has now been published in full with a complete translation. An exchange of four vṛittis in the village Honneyanahallī for the seven vṛittis of Kaḍaga Māḷeyanayakanahallī with the consent of the owners of the vṛittis and of the 63 Mahāgaṇas (Śaiva saints) and the maṭhapatis (heads of monasteries) at the villages is recorded. Both the god Virabhadra and the Śaiva saints are described as a party to the transaction.

The story of Virabhadra's fight with Narasimha is narrated in the Śaiva Purāṇas like Linga-Purāṇa in Sanskrit and in the Kannaḍa poetical works of Viraśaiva writers like Channabasavapurāṇa.

The date of the grant is given as Ś 1282 Śubhakṛit Pushya śu 13 Sunday. Ś 1282 is Śārvari. The nearest Śubhakṛit corresponds to Ś 1284. Taking this year Pushya śu 10 is equivalent to Tuesday 27th December 1362 A.D. and not Sunday as stated in the record.

On the doorsill of the navaraṅga of the Sômanâtha shrine adjacent to the same Virabhadra temple.

Kannada language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ಸೋಮನಾಥದೇವರ ನವರಂಗದ ಹೊಸಲನ ಮೇಲೆ.

1. ಅಗ್ರರ ಬಚಳಿವೀರಪ
2. ನಮಗ ಹೊಸಂಗಲ

*Note.*

This contains the name of a devotee who got his name engraved at the doorsill. His name is given as Honnamgala, son of Virapa of the village Agrahâra Bâchalli. No date is given. The characters seem to belong to the 17th century.

## 12

On a pillar in the inner wall to the south at the main entrance of the same Virabhadra temple.

Kannada language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಮಹಾದ್ವಾರದ ಬಲಗಡೆ ಒಳಮುಖದ ದಕ್ಷಿಣ ದಿಕ್ಕಿನ ಗೋಡೆಯ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

1. ಯಿ ಅಂಕಣ ಬಾಚಿಹ
2. ಳಯ ವೀರಪ್ಪನ ಮಗ ಹೊ
3. ನು ಹಲಗೆಯನಸೇವೆ.

*Note.*

This records the construction of the main entrance doorway with the walls by Honnu Halageya, son of Virappa of Bâchihalli. The characters seem to be similar to those of the above record. Probably Honnu Halageya of this record is the same as Honnamgala of the above record.

## 13

On a pillar in the platform to the south of the main entrance at the same temple.

Kannada language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಮಹಾದ್ವಾರದ ದಕ್ಷಿಣ ದಿಕ್ಕಿನ ಜಗತಿಯ ಕಂಬದಮೇಲೆ.

1. ಯಿ ಅಂಕಣ
2. ಪುರದೈ
3. ಯನಸೇವೆ

*Note.*

This records the construction of the platform by a person named Puradaiya. No date is given. The characters seem to belong to the 18th century.

At the village Konanûru in the hobli of Konanûr, on a stone slab lying near the sluice of the tank.

Size 3'—6"×2'—6".

Kannada language and characters.

ಕೊಣನೂರು ಹೋಬಳಿ ಕೊಣನೂರು ಕೆರೆಯ ತೊಬಿನಹತ್ತಿರ ಇರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'—6"×2'—6".

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತಭುವನಾ . . . . .
2. ಶ್ವರಂ ಪರಮಭಟ್ಟಾರಕ . . . . .
3. ಲೆ ರಾಜರಾಜಮಲಪರೋಳು . . . . .
4. ರನಸಹಾಯಸೂರ ನನಿವಾರ ನಿಧಿ . . . . .
5. ರವಂ ಮಗರರಾಜ್ಯ . . . . .
6. ಹೊನ್ನನಳ ವೀರನಾರಸಿಂಹ ? . . . . .
7. ತುವಿರಾಜ್ಯಂಗೈಯುತ್ತಿರಲು . . . . .
8. ಭುವನ ಭವನ ವಿಮಾನ . . . . .
9. ಚತ್ರ ಸಾಧಾರಣರುಂ ಬೀರಕಾ
10. ರಾಜವೈದ್ಯರುಂಚತುರಚಾರಾಯಣ
11. . . . . ಹಕಾರ . . . . . ರನ್ನಯಾಗತ
12. . . . . ವೀರಪಂಚಾಳ
13. . . . . ಬಿಡಿಗಂಮಟಮುಖ್ಯವಾದ
14. . . . . ದಾನಕ್ರಮವೆಂತೆಂದೆ | ಸಕ : . . . . .
15. ಅದಿತ್ಯವಾರದಲು ಎರಗೆ ?
16. ಗೆ ಅಳವು ಅಂನ್ಯಾಯತಪ್ಪತವುಡೆ
17. ಪಂಣಗೆ ಅವರ ಹೆಣ್ಣುಮಕ್ಕಳ
18. ಅಳಯ ಮಕ್ಕಳಿಗೆ ಸಲುವುದು
19. ಡುವ ಧರ್ಮಕೆಸಲುವುದು
20. ಪಂಚಕಾರುಕದ ಹಣ ಹಗವಿನ
21. ಮಾನ್ಯಕಂಚಗಿರ . . . . .
22. ನವನು ವರುಣಾನಿಯಲು
23. . . . . ಸರಕಕೆ . . . . .

*Note.*

This inscription is full of lacunæ as many letters are quite worn out and lost owing to the inscription slab having been used as a washing board for a long time. The inscription has got figures of anthropoid Gaṇḍabheruṇḍa, linga, paraśu, ḍamaruga, sūrapāna, tiger, etc., over it.

The record belongs to the reign of the Hoysala King Narasimha and registers a grant made by the Panchâlas (artisans) for some temple. They granted a sum of *hâga vîsa* on the revenue realised from *pancha-kârûka* (tax on the five artisans) for god *Eragê[śvara]*. It was also stipulated that certain payments should be made by members of the community when the daughters, nephews or their children succeeded to the estate of the members who died sonless.

The usual imprecation is given at the end of the grant. The date of the grant given in line 14 is lost.

## 15

At the village Kaikôḍu in the hobli of Konanûr on a 5th *vîragal*.

ಅರಕಲ್ಲೂಡು ತಾಲ್ಲೂಕು ಕೊಣನೂರು ಹೋಬಳಿ ಕಂಚೇನಹಳ್ಳಿಗೆ ಸೇರಿದ ರಸ್ತೆ ಪಕ್ಕದ ವೀರರಗುಡಿಯಲ್ಲಿ 5ನೆಯ ವೀರ ಗಲ್ಲು. (ಕೈಗೋಡು ಗ್ರಾಮದ ವಿಳಾಸದಲ್ಲಿದ್ದ ಇಲ್ಲಿಯ ಕೆಲವು ಶಾಸನಗಳನ್ನು ಹಿಂದೆ ಪ್ರಕಟಿಸಿದ್ದಾರೆ) ಮೇಲ್ಗಡೆ ಎರಡು ಪುಟಗಳು ಹೋಗಿವೆ.

1. ಮಹಾಕಾಳಿಗದೊಳ್ಳಾದಿವರಿದು ದೇವಲೋಕಕ್ಕೆ ಸಲ
2. ಹಲೆಂದು ಗೌಡುಗಳು ಅಲೆಂಕೋಜನಅಂಣಬೊಂ
3. [ಮೊ]ಜನೊಪ್ರತಿಷ್ಠೆಯಮಾಡಿಸಿದ ಬೀರಗಲುಮಂಗಳಮ
4. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

## Note.

This is one of the five *vîragal* records found at this place. Of these, four have been published in E. C., V, as Arkalgud Taluk Nos. 37-40. They all belong to the reign of the Hoysala King Narasimha III (1254-1289) and record the exploits of some warriors of the village Kahigôḍu. The present record is incomplete as the first two bands of the *vîragal* are broken and lost. The remaining portion seems to record the death of a warrior named Lenkôja in a great battle and the setting up of a *vîragal* for him by his elder brother Bommôja with the help of the *gaudus*.

The characters seem to belong to the 13th century and the inscription may be assigned to the reign of Narasimha III like the rest of the *vîragals* at the same place.

## 16

At the village Malipattana in the hobli of Malipattana, on a stone set up near the *garuḍagamba* of the Uḷamêśvara temple (Arkalgud Taluk 92 revised).

Size 3' × 1½'.

Kannada language and characters.

ಮಲಪ್ಪುಣದ ಹೋಬಳಿ ಕನಬಾ ಗ್ರಾಮದ ಉಳಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಗರುಡಗಂಬದ ಬಳಿ ನಟ್ಟ ಕಲ್ಲು.

ಅರಕಲ್ಲೂಡು 92ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿ.

ಪ್ರಮಾಣ 3' × 1½'.

1. .... ಸೈನ್ಯಶ್ರೀಜಯಾ
2. ಭೃದಯ ನಾಲವಾಹನ ಶಕ ವರುಷ

3. ೧೪೭೭ ರಾಕ್ಷಸ ಸಂವತ್ಸರದ
4. ಪುಷ್ಯ ಶುಕ್ರ ಲು ಶ್ರೀಮಂತ್
5. ಹಾದೇವದೇವೋತ್ತಮ ಮಲಿಪಟ್ಟ
6. ಣದ ಉಳಮೇಸ್ವರದೇವರ ಆ
7. ಸಿವಪುರದ ಹರಿಹರಂಣಗೆ
8. ಉ ಮುಂತಾದ ಮಹಾಜನಂಗಳಿಗೆ ನ
9. ಹ ಶಾಸನ ಮಾನ್ಯವಾಗಿ ಮಾಡಿಕೊಟ್ಟ
10. ಪಟ್ಟಿ ..... ಅಶಿಖದನು?ಸುರಿದಟ
11. ೧ ಅಭಿಶೇಖ ೧ ಮಂತ್ರಪುಷ್ಪ
12. .... ೧ ವೇದಪರಾಯಣ.....
13. .... ಗಂಧ ಧೂಪ.....ನೀರಾ
14. ಜನ ಅಂಣ ೧ ಅಂತು ಉಳ
15. ಮೇಸ್ವರದೇವರ ಅಮೃತಪಡಿಗಳು
16. ತಪುಕಲಗ್ರಾಮ ೧ನು
17. ಸಾಸನ ಹಾಕಿಸಿ ಕೊಟ್ಟಿಲು
18. ಆ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ ಚತುನೀಮೆಯೊ
19. ಳ ಗುಳ್ಳ ಸರ್ವಮಾನ್ಯವನು ಅನುಭವಿ
20. ಸಿಕೊಂಡು.....ನಿಮಗೆ.....
21. ....ಗಳನು ಮಾ
22. ....ಪುತ್ರಪಾತ್ರಪಾರಂಪ
23. ಯವಾಗಿ ಆಚಂದ್ರಾಕ್ಷ್ಯಸ್ತಾಯಿ
24. ಯಾಗಿ ಸುಖದಿಂದ ಅನುಭವಿಸಿಕೊಂಡು
25. ಬಹುದೆಂದು ಕೊಟ್ಟದಾನ ಶಾ
26. ಸನಾ|ಉಳುವವನು ಪಾಲುವಾ
27. ಡಿಕೊಂಡು ನಡಸುಉಳವರು
28. ಅಭಿಶೇಖದಸುರಭಟರಿಗೆ೭ಪಮ
29. ಹರಿ ಭಟರಿಗೆ ೭.....
30. ....ನಾರಸಗಳಿಗೆ ೭.....ವಾ
31. .... ,
32. .... ಅಂತು
33. ಉಳಗದ.....

*Note.*

This record had been included in the Epigraphia Carnatica, Vol. V, as Arkalgud 92 and only three lines were given in the Kannada texts and no transliteration or

translation had been published. The text has now been thoroughly revised and inserted here with a Note.

The record contains an agreement entered into by the mahâjanas of Sivapura, viz., the Brahman settlement at Malipattana containing the priests or officials performing specific duties in the temple of Uḷamêśvara, the chief of whom was Hariharanna. This agreement made with the temple or in the name of the presiding deity Uḷamêśvara allowed the mahâjanas or the Brahman temple servants to enjoy the village Tarikal granted for services in the temple consisting of food offerings, etc., to the god. In return they had to perform certain services for the god, viz., *abhishêka* (bathing of the god), *mantrapushpa* (repeating certain prayers after the final waving of lights before the god), *vêdapârâyana* (reciting certain vedic hymns), offering of sandal paste, incense, waving of lights, food offerings, etc. The lands of the village were to be cultivated by tenants who had to give a certain share of the produce to the temple servants. These temple servants were permitted to enjoy the income in hereditary succession free of imposts but they had to perform specific duties as stated before in the temple. The number of servants or priests engaged in each of the above duties and the revenue they derived are also given as also their names. But there are several lacunæ in this portion. Some of the names of these priests are Sûrabhaṭṭa, Haribhaṭṭa, and Nârasa.

The date of the grant is given as Ś 1477 Râkshasa sam. Pushya śu 1, corresponding to 14th December 1555.

## 17

At the same village Malipattana, on the north wall of the Uḷamêśvara temple.

Kannada language and characters.

ಅದೇ ಉಳಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಉತ್ತರ ದಿಕ್ಕಿನ ಗೋಡೆಯಮೇಲೆ.

1. ಶಾಲಿವಾಹನಶಕ ೧೭೬೨ನೆ
2. ನಲುವ ಶಾವರಿಸಂ | ಮಾಘಶುದ್ಧ ೧೫
3. ಛು ಹರಿಹರ ಕನಕ ರಾಮ್
4. ಯನವರ ಮೊಮ್ಮಗ ಮೆಂ
5. ಕಟರಾಮ್‌ಯ್ಯ ಜೀರ್ಣೋದ್ಧಾರ
6. ಮಾಡಿದನೇವೆ

Note.

This records the renovation of the above temple by a person named Venkatarāmayya, grandson of Rāmayya of Harihalli on the 15th lunar day of the bright half of Māgha in the year Śârvari, being the 1762nd year of the Śâlivahana era. The date corresponds to 9th December 1840 A.D.

At the village Kollangi in the hobli of Mallipattana, on a viragal in front of the Ganapati temple.

Size 3' x 2'.

Kannada language and characters.

ಅರಕ್ಕೂಡು ತಾಲ್ಲೂಕು ಮಲ್ಲಪಟ್ಟಣದ ಹೋಬಳಿ ಕೊಲ್ಲಂಗಿ ಗ್ರಾಮದಲ್ಲಿ ಗಣಪತಿ ದೇವಸ್ಥಾನದ ಮುಂದಿರುವ ವಿರಗಲ್ಲು.

I. ಅಡ್ಡಪಟ್ಟಿ—

.....

II. ಅಡ್ಡಪಟ್ಟಿ—

1. .... ತ್ತಯ್ಯ ತಮಯ್ಯ ಮಕಂಧವ
2. ....ಧರ್ಮಕೆ ಎತ್ತಿನದ ವಿರಗಲು ಶ್ರೀವೀರಬರಾ
3. ಇದೇವರಸರಕಾಲದಲ ಎತ್ತಿನದ ವಿರಗಲು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Note.*

This records the exploits of a hero named Makambhava (?) by his son . . . ttayya in the reign of the Hoysala king Viraballaladēvarasa. Many of the letters of the record are much worn out and lost.

The characters seem to belong to the 13th century.

BELUR TALUK.

At the town of Bêlûr in the hobli of Bêlûr, on a bronze tripod in the Chenna-kēsava temple. [Plate XX. 2, 3, 4].

Kannada language and characters.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಗ್ರಾಮದ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ದೇವರ ಅಡ್ಡಣಿಗೆ ವಿರದಮೇಲೆ.

1. ಶ್ರೀಮತು ಬೆಲುಹುರದ ಶ್ರೀ ವಿಜಯನಾರಾಯಣ ದೇವಗೃಹ ಶ್ರೀಮನುಮಹಾಪ್ರಧಾನಂ ಕುಮಾರ  
ಲಕ್ಷ್ಮೀಧರ ದಣ್ಣಾಯಕರು ಕೊಟ್ಟ . . . . . ತು ೮೧ ಪ ೫೦.

*Transliteration.*

1. srimatu Beluhurada Śrī Vijayanārāyaṇa-dēvargge śrīmanu mahāpradhānaṁ  
Kumāra Lakshmidhara-dañṇāyakaṛu koṭṭa . . . tu 81 pa 50.

*Translation.*

To the holy Vijayanārāyaṇadēvar of Beluhura the illustrious mahāpradhāna Kumāra Lakshmidhara-dañṇāyaka presented . . . . . weight tu 81 pa 50.

*Note.*

This tripod in the Kēsava temple has been fully described in p. 61 of this report. This inscription states that the mahāpradhāna Kumāra Lakshmidhara-dañṇāyaka granted this for the god Vijayanārāyaṇa of Beluhura. Vijayanārāyaṇa

is the name given to the main image in the central shrine of the Késava temple. The image is now known as Chennakésava or Késava. Beluhura is the name of Bêlûr.

No date is given nor any king named. The characters seem to belong to the end of the 12th century A.D. or the beginning of the 13th century A.D. Kumâra Lakshmidhara-danṇāyaka is evidently the minister and general of Ballâla II, who killed himself on the death of his royal master Ballâla II along with his wife and several followers. (See the pillar inscription in the Hoysalésvara temple at Halebîd.) (E.C., V, Belur 112 of 1220?).

The present weight of the tripod is about a maund. The exact significance of *tu* 81 *pa* 50 cannot be determined. If *tu* stands for tûka or weight and *pa* for pala, then what weight the figure 81 stands for cannot be made out.

Four letters are much worn out after *kotta* and before *tu*, at the place where the object granted is named. The letters may probably stand for *nuttanige*, but one cannot be certain about this.

## 20

At the village Halebîd in the hobli of Halebîd, on a stone set up in the rice field of Muttaganne Puṭṭaiya.

Size 2'—6" × 1'—6".

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಹಳೇಬೀಡು ಹೋಬಳಿ ಕನಕಾ ಮುತ್ತಗನ್ನೆ ಪುಟ್ಟಯ್ಯನವರ ಗದ್ದೆಯಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 1½'.

1. ಮಾರ್ಕಂಡ ನಾಕಣಿಯ
2. ಮಾರ್ಕಂಡೇಸ್ವರ ದೇವರ ಗ
3. ದೈಯ ನೀಮೆಯ
4. ಕಲ್ಲು

Note.

This is stated to be the stone set up to mark the boundaries of the rice land belonging to the god Mârkaṇḍésvara and gifted by a person named Mârkaṇḍa Sâhaṇi. No temple of Mârkaṇḍésvara is now found in the vicinity. Nothing is known about Mârkaṇḍa-sâhaṇi, the donor. No date is given in the record. The characters seem to belong to the 13th century A.D. Most probably the temple of Mârkaṇḍésvara was built by Mârkaṇḍa Sâhaṇi, whose name it bears.

## 21

At the same village Halebîd on a stone standing near Oṇṭemaradi.

Size 3' × 1'.

Kannada language and characters.

ಅದೇ ಹಳೇಬೀಡು ಗ್ರಾಮದಲ್ಲಿ ಒಂಟಿಮರಡಿ ತವ್ವಯ್ಲಿ ಗೋಮಾರದ್ವಾರವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1'.

1. ಧಾತುಸಂವತ್ಸರದ ಮಾ
2. ಸು ಸುರ ೧೦ ೧೦ ೨ ೨೨೨೨



3. ಹಾ ಮಂಡಲೇಶ್ವರ
4. ಬಯರರಾಜ ಮಹಾ
5. ಅರಸುಗಳು ಹೊಯಸ
6. ಶೇಶ್ವರ ಧರ್ಮ

*Note.*

The record registers the gift of the land in which it is situated for the god Hoysalesvara (of Halebid) by the Mahamanḍalēśvara Bayirarāja-mahā-arasu. The date is given as Dhātu sam. Māgha śu 10. No Śaka year is given. The characters seem to belong to the 15th century.

## 22

At the same village Halebid, on a stone lying in the land of Mallaya to the north.

Size 1'—9" × 0'—6".

ಅದೇ ಹಳೇಬೀಡು ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಲ್ಲಿ ಮಲ್ಲಯನ ಜಮಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 1 $\frac{3}{4}$ ' ×  $\frac{1}{4}$ '.

ಬಲಪಕ್ಕದಲ್ಲಿ--

1. ಬ ಇ
2. ಚ ಯ
3. ದಂಣಾ
4. ಯಕರು

5. ಕೇತಲೇ
6. ಸ್ವರದೇ
7. ವರಕೊಡ
8. ಗಿಯ ಕೈ

ಎಡಪಕ್ಕದಲ್ಲಿ--

9. ಇ ಧ
10. ಮರ್ವ
11. ಕೆಡಿನಿ
12. ದವಗೊ
13. ವತಿಂ
14. ದವ
15. ನಾಗಿ

*Note.*

This records the gift of a plot of wet land as kodagi for the god Kētalēśvara at Halebid by Baicheya-dannāyaka. The usual imprecation is given at the end of the grant.

No date is given nor any king named. The characters seem to belong to the 14th century A.D. A Baicheya-Nāyaka is referred to as having fought at Dōrasamudra against the Turks (E.C., V, Hassan 51 of 1310 A.D.?). Probably the donor of the present grant may be the same as the above Baicheya Nāyaka.

## 23

At the same village Halebid on a viragal set up in the land of Basappa.

Size 3' × 2'—6".

Kannada language and characters.

ಅದೇ ಹಳೇಬೀಡು ಗ್ರಾಮದಲ್ಲಿ ಬಸಪ್ಪನ ನಾರಿಗೆ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿ ಎರಗಲ್ಲು.

ಪ್ರಮಾಣ 3' × 2'—6".

I. ಅಡ್ಡ ಪಟ್ಟಿ--

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂದಿ ಚಂದ್ರಚಾಮರ
2. ಚಾರವೆ ತ್ರಯಿಶೋಕ್ಯ ನಗರಾರಂಧ ಮೂಲ

## II. ಅಡ್ಡ ಪಟ್ಟಿ—

3. ಸ್ತಂಭಾಯ ಶಂಭವೇ ಶಕವರ್ಷ ೧೧೯೯ ಯೀಸ್ವರ
4. ಸಂವತ್ಸರ ಭಾದ್ರಪದ ಬ ೪ ಲಿ ಗೋಪಾಲದೇವನ ಮನೆಯ
5. ಕಲಯನಾಯಕನ ತಂಮ ಬೊಲಯನಾಯಕ

## III. ಅಡ್ಡ ಪಟ್ಟಿ—

6. ಲಿಂಗದಹಳ್ಳಿಯ ಘಟ್ಟದಲು ಮದುವೆಯಾಗಿ ಬರುತ ಕಳರು
7. ತಾಗಿ ಯಜುದು ಮಡಿದು ಸುರಲೋಕಪ್ರಾಪ್ತನಾದ ಬೊಲಯ
8. ಮಂಗಳಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Note.*

This records the exploits of a warrior named Boliyanāyaka, brother of Kalayanāyaka, house-hold officer (maneya) of Gōpāladēva. He is said to have been returning after his marriage, and while thus travelling in the valley of Lingadahalli (Lingadahalliya-ghaṭṭa) he was attacked by robbers and died fighting.

The date is given as S'1199 Īśvara sam. Bhādrapada ba 4 which corresponds to August 19, 1277 A.D. No king is named in the record.

## 24

At the village Rājana Sirivur in the hobli of Halebīd, on a stone set up to the south of the Siddhēśvara temple.

Size 4' × 2'—6".

Kannada language and characters.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಹಳೇಬೀಡು ಹೋಬಳಿ ರಾಜನಸಿರಿವೂರು ಸಿದ್ಧೇಶ್ವರ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣಕ್ಕೆ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2½'.

1. . . . ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ
2. . . . .
3. ದ್ವಾರಾವತೀ
4. ಮಹಾಮಂಡಲೇಶ್ವರಂ . . . . .
5. ಪರ . . . ಮಂಡಳಿಕರ
6. ವಿ . . . . .
7. ಸ್ವಸ್ತಿಶ್ರೀಮನ್ಮ . . . . .
8. ನಾದಿ . . . . .
9. ಳಗೆ ಬೆದ್ದಲು . . . . .
10. . . . . ನೊಡರಣ್ಣಿ . . . . . ಮಹಾಜ
11. . . . .

- \* 12. . . . .  
 13. . . . . ಸ್ವಸ್ತಿ ಯಮನಿಯಮ ಸ್ವಾಧ್ಯಾ  
 14. ಯ ದಾನಾದಾರುಣ ಮೌನಾನುಷ್ಠಾನಪರಾಯಣ ಜಪಸಮಾಧಿ  
 15. ಶಿಲಗುಣಸಂಪನ್ನರಪ್ಪ ಕಾಳಾಮುಖ ಸಮಯ ಕರ್ತಾರರುದಿತರಪ್ಪ ತ್ರಿಗೋ  
 16. ತ್ರಪವಿತ್ರರಪ್ಪ ರುದ್ರಶಕ್ತಿ ಧರ್ಮೇಶ್ವರ ದೇವರ ದೇವಾಲಯಕ್ಕೆ ಪಕ್ಷೀಸ್ವರ . . . .  
 17. ಹೊನ್ನು ಗದ್ಯಾಣ ಹನ್ನೆರಡು . . . . ಇಂಕಲಪ್ಪಿಕೆ?ವೊ  
 18. ನು ಪತ್ತು ಇನ್ನೀ ಧರ್ಮಮ ನಾವ ನೋರ್ವಂ ಪ್ರತಿಪಾಳಿನಿದಂಗೆ ವಾರಣಾನಿ  
 19. ಕುರುಕ್ಷೇತ್ರದಲು ನಾನಿರ್ವರ್ ವೇದಪಾರಗರಿಗೆ ನಾನಿರ ಕವಿರೆಯನು  
 20. ಭಯಮುಖ ದಾನಗೆಯ್ದು ಫಲವಕ್ಕು ||  
 21. ಸ್ವದಂತ ಪರದತ್ತಂ ವಾ ಯೋ ಹರೇತಿ ವನುನ್ನರಾ ನಪ್ಪಿರ್ವರ್ಷ ನಹನ್ರಾಣಿ ವಿಷ್ಣಾಯಾಂ ಜಾಯತೆ  
 ಕ್ರಿಮಿ.  
 22. ನಾಗಗವುಡನ ಮಗ ಹೆಗ್ಗಡೆ ನಾಗಣಂ ಧರ್ಮೇಶ್ವರ ದೇವರಿಗೆ ನನ್ನೀಸ್ವರನ ಮಾಡಿನಿಕೊಟ್ಟ  
 23. ರಾಜನನಿರವೂರ ಅಕ್ಕನಾಲ ಕೆಗಪಾಳೆಯ ಕೇತಾಚಾರಿಯ ನನಕ್ಕನಪುತ್ರ  
 24. ಗೋತ್ರ ಪವಿತ್ರ ಎಕ್ಕೋಟಪುತ್ರ ಶಿವಪಾದನೇಬರ ಅಶೇಷ ಮಹಾಜನದ ಶ್ರೀಪಾ  
 25. ದಾರಾಧಕ ಮುದ್ದಾಚರಿ ಧರ್ಮೇಶ್ವರ ದೇವರಮುಂತೆ ಸೂರ್ಯಪ್ರತಿಷ್ಠ  
 26. ಗ್ರಹ ಸಹಿತ ಮಾಡಿನಿದ ||

*Note.*

This inscription is full of lacunæ as most of the letters are lost in lines 1-12, being quite worn out and not legible.

The record belongs to the reign of some Hoysala king whose name is lost in the lacunæ and consists of two grants made for the temple of Dharmîśvara at Rājana Siriûr, the first consisting of a gift of some dry land for the illuminations in the temple, the charity being managed by the mahājanas of the village and the second consisting of the payment of a sum of 12 gadyāṇas (Pakshîśvara honnu) for some purpose not specified at the same temple by the Kalāmukha priest Rudraśakti of Atri-gôtra. There is also another money grant of ten gadyāṇas for the same temple but as the letters in the line (17) relating to this grant are much worn out, it is difficult to make out the details of this grant.

Two gifts of images to the temple are also given in this inscription. Heggade Nāgaṇa, son of Nāgagaṇḍa, is said to have set up a Bull (Nandiśvara) in the temple. The goldsmith Muddāchāri, son of Sanakka, (son) of Kētāchāri of Kega-pāle, goldsmith of Rājana Siriûr, purifier of his gôtra, son of the Ekkôṭi (7 crores of Śaivas), an ornament to the feet of Śiva, worshipper of the mahājanas, is said to have erected a shrine of Sūrya in the temple and set up the image of Sūrya within it.

The usual imprecations against violators of grants are given in the record. No date is given. The characters seem to belong to the 13th century. The mention of gôtras for the Kalāmukhas is not very common.

At the village Lakkunda in the hobli of Bikkōḍ, on the pedestal of the image of Chaudēśvari near the Mallēśvara temple.

Kannaḍa language and characters.

ದೇವಿಯು ತಾಲ್ಲೂಕು ಬಿಕ್ಕೋಡು ಹೋಬಳಿ ಲಕ್ಕುಂಡ ಗ್ರಾಮದ ಮಧೇಶ್ವರ ದೇವಸ್ಥಾನದ ಪಕ್ಕದಲ್ಲಿರುವ ಚೌಡೇಶ್ವರಿ  
ಆಮ್ಮನ ದೀಪದಲ್ಲ ಬರೆದಿರುವುದು.

1. ಶ್ರೀಮತ್ಸಕವರ್ಷ ೭೭೭ ಆನಂದ ಸಂವತ್ಸರದ ಮೈಶಾಖ ಸು ೭ ವ
2. ವಾರ | ನೆಕುನಾಡ ನೆಕುಂಡದ ಕಪಾಲೇಶ್ವರ ದೇವರ
3. ಆ ಮೂಲಗೆ ಬ್ರಹ್ಮಾದಿರಾಯ ಬ್ರಹ್ಮಕುಲತಿಲಕ
4. ಮಲ್ಲದೇವ ಮಾಡಿಸಿದ ವಾಸಂತಿಕಾದೇವಿ ಶ್ರೀ

*Transliteration.*

1. śrīmat Sakavarsha 777 Ānanda-saṁvatsarada Vaiśākha su 7 Va
2. vāra | Nekunāḍa Nekunḍada Kapālēśvara-dēvara
3. ā mūliga Brahmādhirāya Brahmakuḷatilaka
4. Mallidēva mādisida Vāsantikādēvi śrī

*Translation.*

Vāsantikādēvi caused to be made by Mallidēva, ornament to the Brahman family, *brahmādhirāya*, *mūliga* of Kapālēśvaradēvaru of Nekunda in Nekunāḍ, on Vaḍḍavāra, the 7th lunar day of the bright half of Vaiśākha in the year Ānanda, the Śaka year 777. Good fortune.

*Note.*

This short inscription is carved on the pedestal of the figure of what is called in the record as Vāsantikādēvi, but what is popularly known as Chaudēśvari, a goddess. This figure of the goddess is nearly 2 feet high and has four hands holding a cup, sword, trident and drum. Thus the goddess is Śaiva though she is called in the record as Vāsantikādēvi, who is generally regarded as a Jaina goddess who helped Saḷa, the eponymous founder of the Hoysaḷa lineage. It is also to be noted that the image of Vāsantikādēvi at Angaḍi which is identified with Śasakapura, where Saḷa is stated in the inscriptions to be worshipping Vāsantikā, is also not a Jaina goddess but is Vaishnavī. [See page 3 of this Report.]

The present record states that the figure of Vāsantikādēvi was caused to be set up by Mallidēva. He is called *brahmādhirāya*, chief of Brahmans, and *brahmakuḷa-tilaka*, an ornament to the Brahman race. He is also described as the *mūliga* of the god Kapālēśvara of Nekunda in Nekunāḍ. Kapālēśvara is probably the same as the present Mallēśvara temple which is now in ruins. Nekunda is the older name of the village Lakkunda. The word *mūliga* seems to denote generally the original

owner or occupant of some land or property. Here Mallidēva might have been the hereditary owner or trustee of the Kapîlêśvara temple.

Regarding the date Śaka 777 Ānanda, we find that Ś 777 is equivalent to Yuva and not Ānanda. The nearest Ānanda is Śaka 757 (expired year). The letters of the record seem to belong to the 10th century. It seems more likely that Śaka 777 is a mistake for Ś 877. This year Ś 877 corresponds to Ānanda 954 A. D. and the Vaiśakha śu 7 of this year corresponds to Wednesday. But if we take the solar month corresponding to Vaiśākha as is sometimes done, the tithi becomes equivalent to 11th May 954 which is a Thursday (which is regarded as a form of Vaḍḍa-vāra). Probably this is the date intended by the engraver and would suit the paleography of the record.

No other details are given either regarding the reigning king or his dynasty

## KADUR DISTRICT INSCRIPTIONS.

MUDGERE TALUK.

26

At Durgadahalli in the hobli of Jāvali, on the 1st bell in the Bhairava temple.

Kannada language and characters.

ಮೂಡಗೇರೆ ತಾಲ್ಲೂಕು ಜಾವಳಿ ಹೊಬ್ಬಳಿ ದುರ್ಗದಹಳ್ಳಿ ಭೈರವ ದೇವಸ್ಥಾನದ ೧ನೆಯ ಘಂಟೆಯಮೇಲೆ.

1. ಭೈರೋದೇವರಿಗೆ ಮೇಗುಂದದ ಸುಂಕದ ಸೂರಂಣನ ಭಕ್ತಿ.

*Note.*

This records the presenting of the above bell to the temple of the God Bhairava by a person named Sunkada Sūraṇṇa (customs officer Sūraṇṇa) of the village Mégunda. No date is given. The characters seem to belong to the 19th century A.D.

27

At the same temple, on a 2nd bell.

Kannada language and characters.

ಅದೇ ದುರ್ಗದಹಳ್ಳಿ ಭೈರವ ದೇವಸ್ಥಾನದ ೨ನೆಯ ಘಂಟೆಯಮೇಲೆ.

1. ಭೈರೋದೇವರಿಗೆ ಕಾವಡಿ ತಿಮ್ಮಪ್ಪಯ್ಯನವರ ಭಕ್ತಿ.

*Note.*

This is similar to the previous record. It registers the gift of a bell to the above temple by a person named Kāvaḍi Timmapaiya. No date is given. The characters seem to belong to the 19th century A.D.

At the village Horanādu in the hobli of Kalasa, on a stone set up in a land called Gurulakke Gadde belonging to Krishnagaṇḍa.

Size 4'—6" × 2'.

Kannada language and characters.

ಮೂಡಗರೆ ತಾಲ್ಲೂಕು ಕಳಸದ ಹೋಬಳಿ ಹೊರನಾಡುಗ್ರಾಮದ ಕೃಷ್ಣಗೌಡನ ಗುರುಲಕ್ಕೆ ಗದ್ದೆಯ ಬಳಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4½' × 2'.

1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂ
2. ದ್ರಚಾಮರ ಚಾರವೆ ತ್ರಯಿಲೋಕೈ ನಗರಾರಂಭ ಮೂಲಸ್ತಂ
3. ಭಾಯ ಶಂಭವೆ ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕವ
4. ರುಷ ೧೪೩೧ ನಂದ ವರ್ತಮಾನ ಶುಕ್ಲ ಸಂವತ್ಸರದ ವಯಿಶಾಖ
5. ಶು ೧ ಆದಿವಾರದಲೂ | ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀ ವೀರ ಪ್ರ
6. ತಾಪ ಶ್ರೀ ಕೃಷ್ಣರಾಯ ಮಹಾರಾಯರೂ ವಿದ್ಯಾನಗರದ ನಿಂಹಾಸನದ
7. ಲೂ ಸ್ಥಿರ ರಾಜ್ಯವನಾಳುವ ಕಾಲದಲೂ ಕಳಸದ ಯೇಳು ಮಲನಾಡ ಒ
8. ಳಗಣ ಹೋರಿನಾಡ ಕಂದಲ ಬಳಿಯ ತಂಮಣ ಹೆಗ್ಗಡೆಯ ತಂಮ ಮ
9. ಳ್ಲು ಹೆಗ್ಗಡೆಯು ಸೂರಪ್ಪಸೇನಬೋವರ ಅಳಿಯ ಕಾಶ್ಯಪ ಗೋತ್ರದ
10. ರುಕುಶಾಖೆಯ ರಾಮಚಂದ್ರ ದೇವಗಳ ಮಗ ತಿಮ್ಮರಸಗೆ ಕೊ
11. ಟ್ತ ಭೂಮಿಯ ಕ್ರಯದಾನದ ಶಿಲಾಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ
12. ನೆನ್ನ ದಾನಮೂಲಕ್ಕೆ ಸಲುವ ಗುರುಳಿಕೆ ಬೆದೆಯ ಮಕ್ಕ ಸಹವಾದ ಗ್ರಾ
13. ಮವನೂ ಕಂದಲ ಬಳಿಯ ಹೋರಿನಾಡ ತಂಮಣ ಹೆಗ್ಗಡೆಯ ತಂಮ
14. ಮಲ್ಲ ಹೆಗ್ಗಡೆಯೂ ಕಾಶ್ಯಪ ಗೋತ್ರದ ರುಕುಶಾಖೆಯ ರಾಮಚಂದ್ರ ದೇವಗಳ ಮಗ ತಿ
15. ಮರಸಗೆ ಆ ಗುರುಳಿಕೆ ಬೆದೆಯ ಮಕ್ಕಿಯ ಗ್ರಾಮವನೂ ಕ್ರಯದಾನವಾಗಿಧಾರೆ
16. ಯನೆಹಿದು ಕೊಟ್ಟಿಲು ಆ ಗ್ರಾಮದ ಚತುಸ್ಸೀಮೆಯ ವಿವರ ಗುರುಳಿಕೆಗೆ ಸಲುವ ಚಿತು
17. ನೀಮೆ ಮೂಡಲು ದೊಡ್ಡ ಗುಡ್ಡೆಯ ನೀರವಹಿಕಲಿಂದಂ ಪಡುವಲು ತೆಂಕಲು ಹೊಸ
18. ದೇವರ ಬನದ ಹಳ್ಳದಿಂದಂ ಬಡಗಲು ಪಡುವಲು ಹೊಳೆಗದ್ದೆಯ ಅಂಚಿಂದಂ
19. ಮೂಡಲು ಬಡಗಲು ಬಗದುನೆಟ್ಟಗಡಿಯ ಕಲ್ಲಿಂದಂ ತೆಂಕಲು ಯಾ ಗ್ರಾಮ
20. ದೊಳಗಣ ಬೆದೆಯಮಕ್ಕಿಯ ಚತುಸ್ಸೀಮೆಯ ವಿವರ ಮೂಡಲು ಹೊಳೆಯ ಗದ್ದೆ
21. ಯ ಹಳ್ಳದಿಂದಂ ಪಡುವಲು ತೆಂಕಲು ಮುಂಡನಮಾನಿಯಬಯಲ ಹಳ್ಳ
22. ದಿಂದ ಬಡಗಲು ಪಡುವಲು ನೀರಯೆಹಿಕಲ್ಲನೆಟ್ಟಕಲ್ಲಿಂದಂ ಮೂಡಲು ಬಡ
23. ಗಲು ಬಿರೊಕ್ಕಳ ಬನದಿಂದಂ ತೆಂಕಲು ಯಿಂತೀ ಗುರುಳಿಕೆ ಬೆದೆಮಕಿಯಚ
24. ತುಸ್ಸೀಮೆಯೊಳಗುಳ್ಳ ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಷಾಣ ಅಕ್ಷೀಣ ಆಗಾಮಿನಿಧನಾ
25. ಧ್ಯಂಗಳೆಂಬ ಅಪ್ಪಭೋಗತೇಜಸ್ವಾಮ್ಯವನೂ ಸೂಖದಿಂ ಬೋಗಿನಿ ಬಹಿರಿ
26. ಯಾ ಗ್ರಾಮದಿನಲುವ ಸಿದ್ಧಾಯ ವರುಷ ೧೬೦೦ ಹೋರಿನಾಡ ಹೆಗ್ಗಡೆಯ ಅಪ್ಪ
27. ಣಿಯಲೂ ಭಯಿರರಸ ಒಡೆಯರು ಮಾಡಿದ ಸೋಣಿಯ ಧರ್ಮಕ್ಕೆ ಶ್ರೀಕಳಶ
28. ನಾಥದೇವರಿಗೆ ಸಲುದುಗ ೨ ಒಸಗೆ ಹೋರಿನಾಡ ನೀಮೆಗೆ ಸಲಿಗೆ ಒಂದು ಹಣ

29. ವಿನಸರದಿ ಬಂದಾಗ ಯಾ ಗ್ರಾಮಕ್ಕೆ ತೆತ್ತು ಬಹುದುಗಂ ೧೫ ಯವ್ವಲ್ಲದೆ ಯಿಗ್ರಾ
30. ಮಕ್ಕೆ ಬಿಟ್ಟು ಬಿಡಾರಕಲೆಕಂಬಳ ಅವದುಯಿಲ್ಲಾಯೆಂದು ಕಂದಲಬಳಿಯ
31. ಹೋರಿನಾಡಮ್ಲಹೆಗ್ಗಡೆಯೂ ಕತ್ಯಪ ಗೋತ್ರದ ರುಕುಶಾಬೆಯರಾಮಚಂ
32. ದ್ರ ದೇವಗಳ ಮಗ ತಿಂಮರನಗೆ ನಾಲು ನಂಮಸ್ತೀಪುತ್ರಜ್ಞಾತಿ ಸಾವಂತದಾಯಾದ್ಯ
33. ನಂಮತಪುರಸ್ಕರವಾಗಿ ಗುರುಳಿಕೆ ಬಿದೆಯ ಮಕೆ ಗ್ರಾಮವನೂ ನಿಮಗೆ ಸಹಿರಂಜೋ
34. ದಕ ದಾನಧಾರಾಪೂರ್ವಕವಾಗಿ ಧಾರೆಯನೆಹಿದು ಕೊಟ್ಟಿಲು ಆ ಗ್ರಾಮದಲಿ ನೀಲು ನಿಂ
35. ಮನಂತಾನಪಾರಂಪರೆಯಾಗಿ ಅಚಂದ್ರಾಕ್ಯಸ್ಥಾಯಿಗಳಾಗಿ ಸುಖದಿಂ ಭೋ
36. ಗಿನಿಬಹಿಯೆಂದು ನಾಲು ನಂಮಸ್ತೀರೂಪಾಚಾರ್ಯಾಚಾರ್ಯ ಕೊಟ್ಟ ಕ್ರಯ
37. ದಾನದ ಧೂಮಿಯ ನಿಲಶಾನನ ಯಂತಪ್ಪದಕ್ಕೆ ಸಾಕ್ಷಿಗಳು ಅತಿಗೊಡ
38. ಗೆಯ ಚೌಡಪ್ಪ ಅಡಕೋಡ ಸಂಣು ಹೆಗ್ಗಡೆ ಮಾವಿನ ಕೆರೆಯ ದೇವರ
39. ಹೆಬಾರುವರು ಗಂಗದೇವರಸರು ವಿರಾಳು ಸೆಟ್ಟನಂದನಾರಣಸೆಟ್ಟಿಯಿಂ

ಅದೇ ಕಲ್ಲಿನ ಹಿಂಭಾಗ—

40. ಂತಿವರುಭಯಾನ್ಮತದಿ ಆ ಗ್ರಾಮದ ಸೇ
41. ನದೋವ ಹಂಪರಾನರ ಬರಹ ಅರತು
42. ವಲ್ಲ ಹೆಗಡೆಸುಹತ್ತದ ಒಪ್ಪ ಕೂಚಲದೇವಿ
43. ಸಾಕ್ಷಿಗಳ ಒಪ್ಪಕೂಚಲದೇವಿ ಅಡಕೋಡ ಬ್ರಂ
44. ಹದೇವರು ಶ್ರೀಕಳನನಾಥ ಶ್ರೀಕಳನನಧಾ ಶ್ರೀ ವಿಥ
45. ರಾಗ ಶ್ರೀವೀತರಾಗ ಅದಿತ್ಯಚಂದ್ರಾ ಅನಿರೋನಿಲಶ್ಚ
46. ದೈಲಭೂಮಿ ರಾಪೋಹುದಯಂ ಯಮಶ್ಚ ಅಹಶ್ಚ
47. ರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂಧ್ಯೇ ಧರ್ಮಸ್ಥ ಜಾನಾತಿನರಸ್ಯ
48. ಉತ್ತಂ ದಾನಪಾಲನಯೋರ್ಮುಖ್ಯ ದಾನಾಭೇಯೋನ್ಮಪಾಲ
49. ನಂ ದಾನಾಸ್ವರ್ಗಮವಾಪೋತಿ ಪಾಲನಾದಚ್ಯುತಂ ಪದಂ |
50. ಸ್ವದತಂ ದ್ವಿಗುಣಂ ಪುಂಜ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದ
51. ತ್ವಾಪ ಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಕಲಂ ಭವೆ | ವಾಗ್ಧತ್ತಂ ಮನೋದತ್ತಂ
52. ಧಾರಾದತ್ತಂ ದಿನೆದಿನೆ ಪಪ್ಪವ್ವರುಪನಹಸ್ತಾಣಿವಿಷ್ಣಾಯಾಂ
53. ಜಾಯತೇಕ್ರಮಿಃ ಯಾಶಾನನ ಪ್ರಮಾಣಿಗೆ ಆಳುವಿದರೆ ವಾ
54. ರಣಾನಿಯಲ್ಲ ಸಾವಿರ ಕವಿಲೆಯ ವಧೆಯ ಮಾಡಿದ ಪಾ
55. ಪಕ್ಕೆ ಹೋಹರು ||

*Translation.*

Obeisance to Śrī Gaṇādhīpati. Salutation to Śambhu.

Be it well. On Sunday the 1st lunar day of the bright half of Vaisākha in the year Śukla, 1431 years having expired in the Śālivāhana era :—

While the illustrious king of kings, rājaparamēśvara vira-pratāpa Śrī Krushṇa-rāyamahārāya was ruling the earth seated on the throne of Vidyānagara :—

Malluheggade, younger brother of Tammanaheggade of Kandalabali of Hōrinād in Yēlumalanād of Kaḷasa executed the following stone śāsana of sale of land

(kraya-dāna) to Timmarasa, son of Rāmāchandrādēva of Kāśyapa-gôtra and Ruku-sākhe, son-in-law of Sûrappa-sēnabôva :—

I have given away by sale the village containing Gurulike-bede-ya-makki (a plot of wet land) which was obtained by me as gift to Timmarasa, son of Rāmāchandrādēva of Kāśyapa-gôtra and Ruku-sākhe. The same has been made over with pouring of water by me, Mallu-heggaḍe, younger brother of Tammarā-heggaḍe of Hōrināḍ in Kandalabāḷi.

The four boundaries of the village—of the land called Gurulike :—to the east : west of nīra-erakal (water-channel ?) of Doddagudḍe ; to the south : north of Hosadēvara-banada-haḷḷa stream ; to the west : east of the border of Hoḷegadde (river-land) ; to the north : south of the boundary stone set up after excavating in the north.

The four boundaries of the land bede-ya-makki in this village :—to the east : west of the stream from the hoḷeya-gadde (wet land of the river) ; to the south : north of the stream from the Muṇḍana-māniya-bayal (wet field) ; to the west : east of the stone set up in the water-channel ; to the north : south of Birokkaḷabana (forest) :—

You may enjoy in happiness the eight rights and powers of possession including nidhi, nikshēpa, etc., within the four boundaries of the said Gurulike-bede-makki field. From this village a *siddhāya* (fixed tax) of 2 gadyāpas is to be paid to the god Kaḷāsanātha for the *sōṇiyadharmā* service made by Bhayirarasa Oḍeyar, under the orders of the Heggaḍe of Hōrināḍ.

In addition 5 haṇas have to be paid for this village for *osage* (feasts ?) when the turn for collecting one haṇa for each salage in Hōrināḍa-sīme comes. No other payment should be levied from the village for *bittī* (forced labour), *biḍāra*, *kale*, *kambāḷa*, etc.

To this effect we Mallu-heggaḍe of Hōrināḍ of Kandalabāḷi have granted to Timmarasa, son of Rāmāchandrādēva of Kāśyapa-gôtra and Ruku-sākhe, the village of Gurulike-bede-ya-makki, with pouring of water on gold and with the consent of our wife, sons, kinsmen, dependants and relatives. You may enjoy the same in happiness along with your lineal descendants for as long as the sun, moon and stars endure. We have granted this stone charter of the sale of land with our full consent.

The following are witnesses to this : Chaudappa of Ātigodage ; Saṇṇu-heggaḍe of Āḍakōḍ ; Dēvara-hebāruva of Māvinakere ; Gangedēvarasar ; Virāḷuṣeṭṭi ; Nanda Nāraṇaseṭṭi.

With the consent of the two parties the sēnabôva of the village Hamparasa wrote this : the signature of Aratuvalle-heggaḍe with his own hand : Kūchaladēvi : the signatures of witnesses : Kūchaladēvi : Brahmaḍēvaru of Āḍakōḍ : Śrī Kaḷāsanātha : śrī Kaḷāsanātha : śrī Vitarāga : śrī Vitarāga. Usual imprecatory verses.

He who confiscates land given from day to day in word, thought and deed is born as a worm in ordure for sixty thousand years. He who violates this grant will incur the sin of killing thousand tawny cows in Benares.



## Note.

This record registers a sale of land near Kaḷasa by Malluheggade to Timmarasa. The land consisted of a rice field called Gurulike-bedeya-makki and it is interesting to note that it is still called Gurulakke-gadde. The field is fairly large and is called a village in the grant. There is a reference in the grant to a chief named Bhairarasa Voḍeyar. Numerous grants of the chiefs of Kaḷasa and Kārkaḷa named Bhairarasa Voḍeyar are found in Mūḍagere Taluk. These chiefs were subordinate to the Vijayanagar kings. The Vijayanagar king who is stated to be the overlord of the Kaḷasa chief is Kṛṣṇarāya (1509-1529). A fixed tax (siddhāya) of two gadyaṇas was levied from the land and this sum was to be utilised for the service of the god Kaḷasanātha of the village Kaḷasa called Sōṇeya-dharma. The meaning of this word Sōṇeya-dharma is not clear.

The date of the grant is given as Ś 1431 Śukla Vaiś śu 1 Sunday. The date is equivalent to 20th April 1509 which is a Friday and not Sunday. Even if the solar month is taken, as is sometimes done, the date is equivalent to 19th May 1509, a Saturday. Either way the week-day does not tally. The former date may be taken as the date of the grant.

## MANDYA DISTRICT INSCRIPTIONS.

### NAGAMANGALA TALUK.

#### 29

At the village Bôgādi in the hobli of Hoṇakere, on the western basement cornice of the ruined Jaina basti.

Kannada language and characters.

ನಾಗಮಂಗಲ ತಾಲ್ಲೂಕು ಹೊಣಕೆರೆ ಹೋಬಳಿ ದೋಗಾದಿಗ್ರಾಮದ ಪಾಳು ಜೈನಬಸ್ತಿಯ ಪಶ್ಚಿಮದಿಕ್ಕಿನ ತಳಪಾದ ಕಲ್ಲಿನಲ್ಲಿ ಬರೆದಿರುವುದು.

1. ಶ್ರೀಮತ್ಪಾತ್ಥಿವಕುಳಚಂದ್ರ [ಮ] ಯದುವಂತವಾದ್ಧಿವದ್ಧನ ಚಂದ್ರಂ ಭೀಮಭುಜಂ ಲಲನಾಜನಕಾ ಮಾಭರಾಮ ನೀಬಲ್ಲಾಳಂ || ದಿಗಿಧಂಗಳು ಮದವಿಹ್ನಳಂಗಳ ಭಳುಂಕಲು ಕೂಮ್ಮನಿನ್ನೊಮ್ಮೆಯುಂ ಮೊಗ ಮೀಯಂ ಭುಜಗಾಧಿಪಂ ಬಹುಮುಖಂ ನಾರಲ್ಕು ಯಾರ್ಸಂಗಮೆಂದು ಗುಣೋದಗ್ರಸಮಗ್ರ ಲಕ್ಷಣಲನದೊಡ್ಡಣ್ಣ ದೊಳ್ವಂತೋಪಮಿಗೆ ಭೂಕಾಮಿನಿಯಿದ್ದಳಾ ಪದುಳದಿಂ ಬಲ್ಲಾಳಭೂಪಾಲನ || ಅನ್ಯಪನಗಣ್ಯಪುಣ್ಯಂ ಮಾನಸರೂ ಪಾದುದೆಂಬಿನಂ ಭುವನಜನಂ ಮಾನೋನ್ನತಕನಕಾಚಳನಾನತರಕ್ಷೈಕದಕ್ಷರತ್ನನಿಧಾನಂ || ಮಹಾಂಗಮಂತ್ರ ಕಮನೀಯಾಳಂಬಿತ ಸುರರಾಜಪುಜ್ಯಚರಣಾಕ್ಯನೆನಲು ನಂಚಿತಕೀರ್ತಿಪರಾಕ್ರಮಪ್ರಭಾವನೆನಿಸಿ

2. ಮಾಚರಾಜನೆಗಳ್ದಂ || ತನುವಿಂಕಾಮನ [ನ] ತ್ಥಿಗೀವಗುಣದಿಂ ಕಲ್ಪದ್ರಿಮಂ ಹೇಮಾಚಲವಳ್ಳಾರು ಚರಿತ್ರದಿಂದುದಧಿಯಂ ಗಾಂಭೀರ್ಯದಿಂ ಸ್ಥೈರ್ಯದಿಂ ಕನಕಾದ್ರೀಂದ್ರ ಮನಿಂದ್ರನಂ ವಿಧವದಿಂ ಗೆಲ್ಲಿದ್ದನಾ ಮಾಚರಾಜನನಾರ್ಬುಣ್ಣ [ಸರಾಪ್ಪರೀ] ವಿಶ್ವಂಧರಾಭಾಗದೊಳು || ಆ ವಿಭುಮಾಚರಾಜನಮಾವಂ ಬಲ್ಲಯ್ಯನಯ್ಯ

ನೀಧರೆಗೆಲ್ಲಂ ಕಾವಗುಣದಿನಾದನದಾವಂ ಗುಣಗುಣದಿ ನಾತನೇಯಪ್ಪಂನಂ || ಅಧಿಗಮ ಸಮ್ಯದ್ವೈಷ್ಟಿಯನಧಿಗತ  
ಸಕಳಾಗಮಾರ್ತ್ಥನಂಕವಿಬುಧಮಾಗಧ ದೀನಜೈನಜನತಾನಿಧಿಯಂ ಪೇಗಲಕೆಬಲ್ಲರಾಬ್ಬರೈಯನಂ ವಿರದವನೀ  
ಯಲು ಬಲ್ಲಂ ಸರಣೆಂದಡೆ ಕರುಣದಿಂದೆಕಾಯಲು ಬಲ್ಲಂ ಪುರುಷಾನ್ತರಮಂ ಬಲ್ಲ ಪರಿಕಪಡನ್ನಲೆ . . . . .

3. ಲನಾದಂ ಬಲ್ಲಂ || ಪರಕಾನ್ತಾಳಕಜಾಳಕಕ್ಕೆ ಪರದಾರಾಹರಳಕ್ಕೆ . . . . .  
. . . . . ಪೀನತರೋತ್ತಂಗಸ್ತನದ್ವಂದ್ವಸುಂದರಸಂಗಕ್ಕೆ ಪರಾಂಗನಾಭುಜಲತಾಸಂತ್ಲೇಷಣಕ್ಕೋಡಿಸಂನಿರುತಂ  
ಶ್ರೀಬಲದೇವ . . . . . ನಿದಂಪರಿಹೃತಪರದಾರಃ || ದೀನಾಂಧನಾಥ . . . .  
ವಿದಿತವಿತದಕೀರ್ತಿ ವಿಶ್ರುತೋದಾರಮೂರ್ತಿಃ ಸಜಯತುಬಲದೇವಃ ಶ್ರೀ ಜಿನೇಂದ್ರಾಂಘ್ರಿಸೇವಃ || ಅನ್ತಾಬಲ್ಲಾಳ  
ಮಹೀಕಾಂತನ ವರಮಂತ್ರವಲ್ಲಭಂ ಬಲ್ಲಯ್ಯಂ ಸಂತತಜನಪೂಜನೆಗಾಗಾನ್ತುಕಮಂಭೋ [ಗ] ವದಿಯಬಸದಿಗೆಬಿಟ್ಟ ||  
ಕೆಳಗಡೆ ಪಟ್ಟಿ —

4. ಹೊಜವಾಱೊಳವಾಱು ಮಗ್ಗದೆಹಿ ಕಾಳಬೋವನಹಳ್ಳಿಯ . . . . . ಯಿನಿತಹಮತ್ತಂತು ಮನೆಸುಂಕ  
ನೆಹಿಮಲವತ್ತಿಯ ಸುಂಕವಿನಿತಂ . . . . . || ವನಪಾಳಮಸ್ಸುಂಕವನಿತಂ ಮನುಮಾರ್ಗಂ ಮದನಮೂರ್ತಿವಿಧು  
ಬಲ್ಲಯಂ ಮನಮೊಸದು ಭೋಗವನದಿಯೊಳು ಜಿನಪೂಜೆಗೆ ಭಕ್ತಿಯಿಂದಿದಾ . . . . .

5. ದಿಂದಿನಿದನೆಯ್ದೆ ಕಾವಪುರುಷಂಗಾಯುಂ ಜಯಶ್ರೀ . . . . . ದಂಕಾಯದೆಕಾಯ್ಸ  
ಪಾಪಿಗೆ ವಾರಣಾಸಿಯೊಳೆಕ್ಕೊಟಿ ಮುನೀಂದ್ರರಂ ಕವಿರಿಯಂ ವೇದಾಧ್ಯರಂ ಕೊನ್ನುದೊಂದಯಶಂ ಪೊದ್ದುಗು  
ಮೆನ್ನು ಸಾಱಿದಪುದೀಶೈಲಾಕ್ಷರಂ ಧಾತ್ರಿಯೊಳ್ || ವಿಷನ್ನವಿಷ ಮಿತ್ಯಾಹುಃದೇವ

6. ಸ್ವಂ ವಿಷಮುಚ್ಚತೆ ವಿಷಮೇಕಾಕನಂ ಹಸ್ತಿ ದೇವಸ್ವಂಪುತ್ರಪೌತ್ರಕಂ || ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ  
ಯೋ ಹರೇತಿ ವಸುಂಧರಾಃ ಪಷ್ಠಿರ್ವರ್ಷಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ || ಮಂಗಳ

7. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುನೃಪಾಣಾಂ ಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋ ಭವದ್ಭಿಃ ಸರ್ವಾಸೇ  
ತಾನ್ಲಾಪಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಶೂಯೋಭೂಯೋ ಯಾಚತೆ ರಾಮಚಂದ್ರಃ || ಸ್ವಸ್ತಿಶ್ರೀಮನ್ನಹಾಮಣ್ಯಳೇಶ್ವರಂ  
ತ್ರಿಭುವನಮಲ್ಲವೀರಗಂಗ ಬಲ್ಲಾಳದೇವರು ದೋರಸಮುದ್ರದಲು ಸುಖಸಂಕಥಾವಿನೋದದಿಂ ರಾಜ್ಯಂಗೈಯುತ್ತ  
ವಿರಲು ತತ್ತ್ವದಪದ್ಮೋಪಜೀವಿ ಮಹಾಪ್ರಧಾನಸರ್ವಾಧಿಕಾರಿ ಹೆಗ್ಗಡೆಬಲ್ಲಯ್ಯ ಶಕಕಾಲಂ ಸಾನಿರದ ತೊಂಭತ್ತೆ  
ಯ್ದಿನೆಯ ವಿಜಯನಂವತ್ಸರದ ಕಾರ್ತಿಕಶುದ್ಧಪಂಚಮಿ ನೋಮವಾರವಂದು ಕಾಳಬೋವನಹಳ್ಳಿ ಸಹಿತವಾಗಿ ಬೋಗಿ  
ವದಿಯುಲಳ್ಳ ನಮಸ್ತ ಸುಂಕವಂ ಶ್ರೀಕರಣಜಿನಾಲಯದ ಶ್ರೀ ಪಾರ್ತ್ವದೇವರ ಅಪ್ಪವಿಧಾಚ್ಛನೆಗೆಂದು ಶ್ರೀಮದಕಳಂಕ  
ದೇವ . . . . .

8. ಹಾಸನಸ್ಥಿತರಪ್ಪ ಶ್ರೀ ಪದ್ಮಪ್ರಭಸ್ವಾಮಿಗಳೆ ಧಾರಾಪೂರ್ವಕಂ ಮಾಡಿಕೊಟ್ಟರು.

### Transliteration.

1. ś r i m a t p ā r t t h i v a - k u ṣ a - c h a m d r a Y a d u v a m s a - v ā r d d h i - v a r d d h a n a - c h a n -  
d r a m b h i m a - b h u j a m l a l a n ā j a n a - k ā m ā b h i r ā m a n t - B a l l ā l a m || d i g i b h a m -  
g a l u m a d a v i h v a l a m g a l ( a ) b h a l u m k a l u K ū r m m a n i n t o r m m e y u m m o g a -  
m i y a m B h u j a g ā d h i p a m b a h u - m u k h a m s ā r a l k u y ā r s a m g a m e n d u  
g u n ṍ d a g r a - s a m a g r a - l a k s h a ṇ a - l a s a d - d ō r d d a ṇ ḍ a d o l s a m t ō s h a m m i g e B h ū -  
k ā m i n i y i r d d a l ā - p a d u l a d i m B a l l ā l a - b h ū p ā l a n a || ā n r i p a n - a g a n y a - p u n y a m  
m ā n a s a r ū p ā d u - d e m b i n a m b h u v a n a - j a n a m m ā n ō n n a t a - k a n a k ā c h a l a n  
ā n a t a - r a k s h a i k a - d a k s h a - r a t n a - n i d h ā n a m || m a h ā m g a - m a n t r a - k a m a n t i -  
y ā l a m b i t a - s u r a r ā j a - p ū j y a - c h a r a ṇ ā k y a n e n a l u s a m c h i t a - k i r t t i - p a r ā k r a m a -  
p r a b h ā v a n a n e n i s i

2. Māchirājam negaḷdam || tanuvim Kāman [an] artthigīva guṇadim Kalpādriyam  
Hēmāchalamam chāru-charitradind udadhiyam gāmbhīryyadim sthairy-  
yadim Kanakādrindraman Imdranam vibhavadiṁ geldirdan a Māchirā-  
jānan ār bbhaṇṇi [salārppar i] viśvambharā-bhāgaḍoḷu || ā-vibhu Māchi-  
rājana māvam Ballayyan ayyan i dharegellam kāva guṇadin ādan adāva  
guṇagaṇadin ātan eṇe-yappamnam || adhigama-samyag-dṛiṣṭiyan adhigata-  
sakaḷāgamārtthanam kavi-budha-Māgadha-dīna-Jaina-janatā-nidhiyam  
pogaḷaluke ballar ār Bballayanam viridavan iyalu ballam saraṇemdaḍe  
karuṇadimḍe kāyalu ballam puruṣāntaramam balla parikipaḍantalte . . .
3. la nādam Ballam || parakāntāḷaka-jāḷakakke para . . . . . —dārā-  
harāḷakke . . . . . pīnatarōttumga-stana-dvamdva-sumdara-sam-  
gakke parāṁganā-bhujalatā-samślēṣhaṇakk oḍisaṁ nirutaṁ śrī- . . . .  
Baladēva . . . . . nidam parihṛita-paradārah dīnamdhanātha- . . . .  
vidita-viśada-kīrtti-viśrutōdāra-mūrttiḥ sa jayatu Baladēvaḥ śrī Jinēdrām-  
ghri-sēvaḥ || antā Ballāḷa-maṭikāmtana vara-mantri-vallabham Ballayyan  
santata-Jina-pūjaneg āgantukamam Bhō[ga]vadiya basadige biṭṭa ||

*On lower band—*

4. horavāru oḷavāru maggadere Kālabōvanahaḷliya . . . . .  
yinitara mattamtu manesumka nere malavattiya-sumka vinitam . . . . ||  
. . . || vanapāḷama(s) sumkavanitam Munumārgam Madana-mūrtti  
vibhu Ballayyam manam osadu Bhōgavasadiyoḷu Jina-pūjege bhaktiyim-  
didā . . . . .
5. diṁḍ int idan eyde kāva puruṣamg ayum jayaśrī . . . . . dam  
kāyade kāyva pāpige Vāraṇāsiyoḷ ekkōṭi-munīndraram kavileyam vēda-  
dhyaram kondudomḍ ayaṣam porḍdugumendu sārīdapud i-sailāksharam  
dhātriyoḷ || visham na visham ityāhuḍ dēva-
6. svam visham uchyate visham cākākinam hanti dēvasvam putra-pautrakam ||  
sva-dattam para-dattam vā yō harēti vasumdharāḥ shasṭīr-vvarsha-  
sahasrāṇi viśṭhāyām jāyate krimiḥ || māṅgaḷa
7. sāmānyōyam dharmma-sētur nṛipāṇam kāle kālē pālanīyō bhavadbhiḥ  
sarvvān ētān bhāvināḥ pārtthivēmdrān bhūyō bhūyō yāchate Rāma-  
chandraḥ || svasti śrīman mahānamāḍalēsvaram tribhuvanamalla Virā-  
ganga Ballāḷadēvaru Dōrasamudradalu sukha-samkathā-vinōḍadim  
rājyam geyutta viralu tat-pāda-padmōpa-jivi mahā-pradhāna Sarvvādhi-  
kāri Heggade Ballayya Śaka-kālam sāsirada tombhattaidaneyā Vijaya-  
samvatsarada Kārttika śuddha panchami Sōmavāradamdu Kālabōvana-  
haḷli-sahitavāgi Bōgavadiyaluḷḷa samasta-sumkāvam Śrīkarāṇa-Jinālayada  
Śrīpārśvadēvara aṣṭa-vidhārchchanegemdu śrīmad Akāḷamkadēva. . . .
8. hāsana-sthitarappa śrī Padmaprabha-svāmigalge dhārā-pūrvvakam māḍi  
koṭṭaru

*Translation.*

The illustrious Ballâla is a moon to the race of kings and causes the ocean of the Yadu lineage to swell up. He is endowed with terrible arms and is agreeable to damsels like Cupid. Seeing that the elephants of the cardinal regions are ever unsteady on account of ichor, . . . the tortoise never shows his face, the lord of serpents has several faces, the damsel of earth began to think to whom she should resort for support and ended by staying safely with joy in the rod-like arms of Ballâla full of good qualities and beautiful in appearance. That king was considered by the people of the universe to be a human incarnation of innumerable good qualities. He was lofty like Mêru in honour and a mine of precious stones and strong in the protection of those who submit to him.

Mâchirâja flourished (under the king), skilled in the counsels of the kingdom, devoted to (Jina,) whose feet are worshipped by Indra. and who was the possessor of great glory and strength.

**Line 2.**

Who on earth can praise Mâchirâja (sufficiently?)—He has surpassed Cupid in form, Kalpâdri by his liberality, Hêmâchala by his good conduct, the ocean by his depth, the Golden Mountain (Kanakâdri) by his firmness, and Indra by his splendour. That lord Mâchirâja's *mâva* (uncle) Ballayya became worthy of reverence in the whole world on account of his affording protection to all. Who can equal him in the assemblage of good qualities? Ballayya is possessed of accurate perception of things (*samyag-drishiti*), well versed in the meaning of all things, a treasure for the poets, learned men, bards, and supplicant Jainas. Who can praise him sufficiently? He can confer distinction on a man. He also knows how to protect another man showing compassion towards him if he submits, . . .

Baladêva would never allow his mind to turn towards others' wives. He is very kind to the poor, blind and helpless men. His fame is spread everywhere and his benevolence is well-known. He is ever devoted to the feet of Jina. May he prosper!

The above great minister of king Ballâla, Ballayya granted *âgantuka* to the basadi of Bhôgavadi for the constant worship of Jina. All the customs dues including duties on exports, imports, loom tax, Kâlabôvanahalli tolls, house, *nere-mala vattiyasunka*, etc. . . . all these did Ballayya who followed the path of Manu and who had a form like that of Cupid grant with devotion and joy for the worship of Jina in Bhôgavasadi.

May the person who protects this (charter) get long life and prosperity! The sinful man who does not protect this but gets angry will incur the infamy of killing seven crores of ascetics, tawny cows and persons well-versed in the Vedas . . . thus proclaim these stone letters on earth. They say that poison is no poison but the property of gods is called poison. Poison kills only one man

"but the property of gods kills even sons and grandsons. He who seizes land given by oneself or by others is born as a worm in ordure for sixty thousand years. "This bridge of charity is common to all kings. It should be protected by you from time to time." Thus begs Râmachandra again and again of all future kings. Be it well! While the mahâmaṇḍalêśvara Tribhuvanamalla Vîraganga Ballâlâdêvar was ruling the kingdom in peace and wisdom at Dôrasamudra, the dependant on his lotus feet, mahâpradhâna sarvâdhikâri heggade Ballayya granted with pouring of water to Padmaprabhasvâmi seated in the throne of Akalankadêva, for the eight-fold worship of śrî Pârśvadêva in Śrîkaraṇa-jinâlaya, all the customs duties of Bôgavadi including those of Kaḷabôvanahaḷli on Monday the 5th lunar day of Kârtika in the year Vijaya being the 1095th year of the Śaka era.

*Note.*

This records a grant of customs dues of the village Bhôgavadi (same as the present Bôgâdi) for a Jaina temple at the village by mahâpradhâna sarvâdhikâri Heggade Ballayya, a subordinate of the Hoysala king Ballâla II. Ballayya is said to have been the *mâva* (uncle or father-in-law) of the minister Machirâja who flourished in the same reign.

The date of the grant is given as S' 1095 Vijaya sam. Kâr. śu. 5 Monday. The date corresponds to 13th October 1173, a Saturday and not Monday as stated in the grant.

The donee is the Jaina guru Padmaprabha, disciple of (or spiritual descendant of) Akalanka.

**30**

At the same village Bôgâdi in Hoṇakere hobli, on a vîragal at the entrance of the village.

Kannaḍa language and characters.

ನಾಗಮಂಗಲದ ತಾಲ್ಲೂಕು ಹೊಣಕೆರೆಹೋಬಳಿ ಬೋಗಾದಿ ಗ್ರಾಮದ ಊರಮುಂದೆ ಇರುವ ವಿರಗಲ್ಲು.

I. ಅಡ್ಡಪಟ್ಟಿ—

1. ಯೀಶ್ವರನಂವತ್ಸ
2. ರದ ಆಶಾಡಶು

II. ಅಡ್ಡಪಟ್ಟಿ—

3. ಬ ೩೦ ಸೋಮ
4. ವಾರದದಿನ

*Note.*

This is a vîragal record. Only the date Yîśvara sam. Âshâḍha ba 30 Monday is given and the death of a warrior on that day is indicated. No further details are recorded.

At the village Dodda Jataka, in the hobli of Nelligere, on a slab lying to the left of the Somésvara temple.

Size 3' × 1'—3".

Kannada language and characters.

ನಾಗಮಂಗಲದ ತಾಲ್ಲೂಕು ನೆಲ್ಲಗೆರೆ ಹೋಬಳಿ ದೊಡ್ಡ ಜಟಕ ಗ್ರಾಮದ ನೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಎಡಗಡೆ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1½'.

1. ಪೋಗಳ್ಳನೆಗಂ ನೌರ್ಯ್ಯಾಂಬುರಾಸಿ ಬಲ್ಲಾಳನೆಂಬಂ|| ಶ್ರೀ ಗಗನುರಮಂ ವಿಜೆಯ ಶ್ರೀ ಭುಜದ್ವಯ  
ಮನಕಿಳವನ್ನು ಕಳಾವಾಕು ಶ್ರೀಗೆ ಮುಖಕಮಳ
2. .... ಬಿರುದರ ಭೀಮಂಗಳನಿದ್ದನೆಗಹನಾಹವದೆಯೊಳ ಮಾಮ್ಮರೆ ಉದಗ್ರಸುಭಟರ  
ನಿರ್ಮೂಲ್ಯಂಮಾಳ್ವ ಬಲ್ಲದೊಳವನೊ
3. .... ವೆಡೆಯೊಳು ಬಾಯಳಿಳಾಸರಣ್ಯಂದತ್ಯಯತಿಗಿ ..... ನಿಂತು ನಿಲ್ವರಾರ್ಬಲ್ಲಾಳನೊಳು||  
ನೆಲವಲದೊಳುಮಲೆವದಟರತ
4. .... ಕಲಭೀಮಂ ಮುಳಿಯೆ ಬದುಂಕುವನ್ನರುಮೊಳರೇ ..... ಅಗಳುಮದಿಲುದ್ದದಿಂದಂ  
ಜಗಮಂ ಜಂಪಿಸೂದೀಗಲಿತನಕೋಟಿಬ
5. ಟಳೆಯೊಟ್ಟಲುಯಿಂಜಗವೊಟ್ಟ ಜಯ.....ಂಳಿತನ ಕೋಡೆಮುಳಿದಿರದಾಂತಬಿರುದರ ನೆಟ್ಟಿಲುವಂ  
ಮುಱುವಬ
6. .... ಕದನಪ್ರಚಣ್ಣನೇ ..... ರದದಿಂದರೆಪೋಗಲೆ ..... ಳ್ವ ಬಲ್ಲಾಳನೆಂಬಂ|| ದ್ವಕ್ಷಕುಲಕ್ಕೆ  
ತಿಳಕಂ ಸಂನೆಹವೇಂಭಲ್ಲಾಳಭೂವ
7. .... ಬಲ್ಲಾಳಂ|| ತೊ.....ದಂಕುಸವೆನಿಸುವ ಕಡುಗಲಿತನಮುರು ಪರಾಕ್ರಮಂ ನೌರ್ಯ್ಯಮುಂ  
ಗೆದ್ದೆಗೊಂಡಂ ಬಲ್ಲಾಳನೇ
8. ....ತುಕು.....ಭುವನೈಯ್ಯ ವನ್ನು ಲಕ್ಷ್ಮೀಯುವತಿ ಮುಖಾಂಭೋಜದಿವಾಕರನ
9. ....ಸುಗೆಬಲ್ಲಾಳನಂ ರವಿಚಂದ್ರರುಳಿನಂ.....

*Note.*

This inscription is very fragmentary, several letters having disappeared in most of the lines. A warrior under the Hoysala king Ballâla is praised in the record. This warrior named Ballâla or Ballabâva is called a Bhîma to the army, the titled and a Bhîma in the Kali Age, a heroic Bhîma. He is said to have taken some fort and vanquished the enemies. He is also praised as a sun to the lotus, the face of the goddess of all wealth and learning. A prayer is contained that his fame might live for ever. The record abounds in errors.

No date is given.

At the village Âraṇi in the hobli of Nelligere, on the pedestal of the Châmund-  
ésvari image set up on the tank bund.

## Kannada language and characters.

ನಾಗಮಂಗಲದ ಶಾಸ್ತ್ರೋಕ್ತ ನೆಲ್ಲಗೆರೆ ಹೋಬಳಿ ಅರಣ್ಯಗ್ರಾಮದ ಏರಿಯಮೇಲೆ ಇರುವ ಚಾಮುಂಡೇಶ್ವರಿ ವಿಗ್ರಹದ ವಿವರಗಳು.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಸೋಮೇಶ್ವರ ಪಣ್ಡಿತರ ಸ್ತ್ರೀ ಚಾಮವೈಯ ಪ್ರ
2. ತಿಷ್ಠೆ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಒಂನಮಶಿವಯ.

## Transliteration.

1. svasti śrī Sômesvara-panḍitara strī Châmaṁveya pra-
2. tiṣṭhe maṁgaḷa mahā śrī ôṁ nama Śivaya.

## Note.

This records the consecration of the above image of Châmunḍêśvari by a woman named Châmaṁve, wife of Sômesvara-panḍita. The salutation 'I bow to Śiva' is given at the end. No date is given. The characters seem to belong to the 13th century.

## 33

At the village Daḍaga in the hobli of Biṇḍiganavale, on a stone set up near the house of Padmarâjaiya.

Size 3' × 2'.

## Kannada language and characters.

ಬಿಂಡಿಗನವರೆ ಹೋಬಳಿ ದಡಗ ಗ್ರಾಮದಲ್ಲಿ ಪದ್ಮರಾಜಯ್ಯನ ಮನೆ ಹತ್ತಿರ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 2'.

1. ಶ್ರೀಮತ್ಪರಮಗಂಭೀರನೃದ್ವಾದಾಮೋಘಲಾಂಛನಂ ಜೀ
2. ಯಾತ್ಯೈಶೋಕ್ಯನಾಥಸ್ಯ ಶಾಸನಂ ಜಿನಶಾಸನಂ
3. ಕುಲರತ್ನಾಕರದೊಳು ಕೌಸ್ತುಭಾದಿಗಳವೊಲು ಪಲರುಂ ಲೋಕೋಪಕಾರಪರಿಣತರೇಕೀಕ್ರಿ
4. ತನಕಳರಾಜಗುಣರು.....ಸಕಳಜನೋಕ್ತಿ ಯಾದವ ಕುಳದೊಳು ಪುಲಪಾಯಿ.....
5. ಸಳೆಯಿಂ ಪುಲಯಂ ಪೊಯ್ಯಳಯೆನೆ ಪೊಯ್ದುದುಂ ಪೊಯ್ಯಣವೆಸರವನಿಂದವಾದುದ
6. ಲ್ಲಂದೆ.....ನಯಂಪ್ರದಾರಣ.....ನನಾ.....ಯುರದಿಂಜಗ
7. ನಯ[ನನೆ]ನಿನಿ ಪೊರೆದಂ ವಿನಯಾದಿತ್ಯಂ ಸಮಸ್ತಭುವನಸ್ತುತ್ಯಂ ಆತಂಗೆತಿಮಹಿಮ
8. ಸಮಾಖ್ಯಾತಕೀರ್ತಿಸನ್ನೋರ್ತಿ ಮನೋಜಾತ ಮರ್ದಿತ ರಿಪುನ್ರಿಪಜಾತಂ ತನುಜಾತನಾದವೆಹೆಯಂ
9. ಗನ್ರಿಪಂ|| ಚ..... ಧರ್ಮಾರ್ಥಕಾಮಸಿದ್ಧಿವೊಲವನೀ ವಲ್ಲಭರಾತನ ತನ
10. ಯರ್ಬ್ಬರ್ದಲಂ ಬಿಟ್ಟಿದೇವನುದಯಾದಿತ್ಯಂ|| ಮೂವರ್ತನಯರೊಳಂ ತಾಂಧಾವಿಸೆ ಮ
11. ಧ್ಯಮನಾಗಿಯುಂ ಸದಗುಣಸದ್ಭಾವದಿನುತ್ತಮನಾದಂ ವಿನುತವಿಭವದ್ವ್ಯುತಜಿಷ್ಣು ವಿ
12. ಪ್ಲುಮಹೀಶಂ|| ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚಮಹಾಶಬ್ದ ಮಹಾಮಂಡಳೇ
13. ಸ್ವರಂ ದ್ವಾರಾವತೀಪುರವರಾಧೀಸ್ವರಂ ಯಾದವಕುಳಾಂಬರದ್ಯುಮಣಿ ಸಂ
14. ಮೃಕ್ತಚೂಡಾಮಣಿಮಲಪರೊಳು ಗಂಡ ಗಂಡಭೇರುಂಡ ಶತಕಪುರನಿವಾಸ
15. ವಾಸಂತಿಕಾ ದೇವೀಲಬ್ಧ ವರಪ್ರಸಾದ ದಾನಸನ್ನಾನ ಸಂಪಾದಿತ ವಿಪ್ರಪ್ರಗಾಚೋದ

16. ನಾಪಾದಿ ಸಮಸ್ತಪ್ರಶಸ್ತಿಸಹಿತಂ ತಳಕಾಡು ಕೊಂಗುನೆಂಗಲ ಗಂಗವಾಡಿ ನೊ
17. ಣಂಬವಾಡಿ ಬನವನೆ ಹಾನುಂಗಲುಗೊಂಡ ಭುಜಬಲವೀರ ಗಂಗಪ್ರತಾಪ ಹೊ
18. ಯ್ಯಣದೇವರ್ ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೈಯುತ್ತಮಿರೆ ತತ್ವಾದಪದ್ಮೋಪಜೀವಿಗಳಪ್ಪ || ಭೀಮಾ
19. ಜುನ ಲವಕುಶರೇ ಮಾಳ್ಕೆಯೆನಲಂತೆ ಪುಟ್ಟಯೆಮೆಹಿದರು ಶ್ರೀಮನ್ನೆಹಿಯಾನೆ
20. ಯು ಮುದ್ದಾಮಗುಣಧರತ ರಾಜದಣ್ಣಾಧಿಪರು || ಕರಿಗತಿಸಿಂಹಮಧ್ಯೆ ಕಳ
21. ಸಸ್ತನಿ ದೋಸ್ಸಜ ಪುಣ್ಯವಾರ್ಧಿಮಿತ್ರರುಚಿರಕಟಾಕ್ಷರತಮುಖ ? ವೇಣ್ಯಹಿ
22. ಗೇಹ ವಿಳಾಸ ಲಕ್ಷ್ಮಿಭಾಸುರಸುಮನೋವಿಮಾನೆ ಗುಣರತ್ನಯಶೋಹಾರಿ ಕೀ
23. ತ್ರಿಗೋಪತಿಸ್ಥಿರಪತ್ನಿ ಜಕ್ಕಿಯಕ್ಕನೆನೆ ಪೋಲ್ವರಾರಮಳಕಾಂತ್ರಿಯ ತನುಮಂ ||
24. ಬಲ್ಲೇಶನಧೀಶಂ ಚರಿತಾರ್ಥಂ ನೆಗಳ್ಳತಂದೆಮಾರಾಯರ್ | ತತ್ಪರಮಜಿನದೆಯ್ಯಮೆನ್ನೀ
25. ಹರಿಯದೆಯನ್ನೆಯ್ದೆನೋನ್ನಕಾನ್ತೆಯರೊಳರೇ || ಶ್ರೀಮೂಲಸಂಘಕುಂದಕುಂದಾನ್ವ
26. ಯ ಕಾಣಾರ್ಗ್ಗಣತಿಂತ್ರಣಿಗ್ಗೈದ ಜವಳಿಗೆಯ ಮುನಿಧದ್ರಸಿದ್ಧಾನ್ತದೇವರ ಶಿಷ್ಯ
27. ಮೇಘಚಂದ್ರಸಿದ್ಧಾನ್ತದೇವರ್ಗ್ಗ ಶ್ರೀಮನ್ನಹಾಪ್ರಧಾನ ದಣ್ಣನಾಯಕ ಮಹಿಯಾ
28. ನೆಯುಂ ಶ್ರೀಮನ್ನಹಾಪ್ರಧಾನದಣ್ಣನಾಯಕಧರತಮಯ್ಯಗಳುಂ ದಡಿಗ
29. ನ ಕೆಹಿಯ ಪಳ್ಳಾಬಸದಿಯೊಳಗೆ ದಾಹುಬಲಕೂಟಮಂಧಾರಾಪೂರ್ವ
30. ಕಂ ಮಾಡಿಕೊಟ್ಟರು | ಮಹಿಯಾನೆ ಸಮುದ್ರದಬಯಲುಮಂ
31. ಮಳೆಹಳ್ಳಿಯ ಮುಂದಣ ಕಿಹುಕೆಹಿಯಂ ಅಲ್ಲಯಹೊಲಗುತ್ತ
32. ಗೆಯುಂ ಕೋಡಿಯಹಳ್ಳಿಯ ಮುಂದಣ ಕಿಹುಕೆಹಿಯಂ ಆ ಬೆದರೆಯ
33. ಹಿರಿಯಕೆಹಿಯ ಕೆಳಗಣ ಅಡಕೆಯ ತೋಟಮುಂ || ಅನ್ನುಸರ್ವ್ವಾಯಸುದ್ಧವಾಗಿ ದೇಶೀಯಗಣದ  
ಬಸದಿ ೪ ಕ್ಕಂ ಕಾಣಾರ್ಗ್ಗಣದ ಬಸ
34. ದಿ ಪೊಂದಕ್ಕಂ ಅನ್ನು ಪಳ್ಳಾಬಸದಿಗೆ ಸಮಾನವಾಗೆ ಇಲ್ಲಹುಟ್ಟ
35. ದ ಮಾಚಿಗೌಡನು ಕಸವಗೌಡನು ||
36. ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹರೇತು ವಸುಂಧರಾಪಷ್ಪಿ ವರ್ಷಸಹ
37. ಶ್ರಾಣ ವಿಷ್ಣುಯಾಂಜಾಯತೆಕ್ರಮಿ

*Transliteration.*

1. śrīmat-parama-gaṇābhira-syād-vādā-mōgha-lānchhanam jī-
2. yat trailōkya-nāthasya śāsanam Jina-śāsanam
3. kula-ratnākaradoḷu Kaustubhādigaḷa volu palaruṃ lōkōpakāra-parinatar  
ēkikri-
4. ta-sakaḷa-rāja-guṇaru . . . sakaḷa-janōkti Yādavakuladoḷu puli pāye
5. saḷeyim puliyam poy Saḷa yene poydudarim Poysaṇa-vesar avanimda vādud a-
6. llinde . . . nayam pradāraṇa . . . nanā . . . yuradiṃ jaga-
7. naya[nane]nisi poredam Vinayādityam samasta-bhuvana- stutyam ātaṃg  
ati-mahima-
8. samākhyāta-kirtti san-mūrtti-manōjāta mardita-ripunripa-jātam tanujāta-  
nādan Eṇṇayamga-
9. nripam<sup>1</sup>cha . . . dharmārtha-kāma-siddhivol avanī-vallabhar ātana tana-



10. yar Bballāḷam Bittidēvan Udayādityam || mūvar-tanayaroḷam tām bhāviṣe  
ma-
11. dhyamanāgiyum sadaguna-sadbhāvaadin uttamanādam vinuta-vibhavad-  
bhūta-jishṇu Vi-
12. shṇu-mahīṣam | svasti samadhigata-pañcha-mahā-sabda mahā-maṇḍalē-
13. svaraṃ Dvārāvati-puravarādhiśvaraṃ Yādava-kuḷāmbara-dyumaṇi saṃ-
14. myakta-chūdāmaṇi Malaparoluḡaṇḍa gaṇḍabhêruṇḍa Śāsakapura-nivāsa
15. Vāsantikā-dēvī-labdha-vara-prasāda dāna-sanmāna-sampādita-vipra-pragā-  
mōda
16. nāmādi-samasta-prasasti-sahitam Talakāḍu Koṃgu Naṃgali Gaṃgavāḍi  
No-
17. ṇambavāḍi Banavase Hānuṃgalu goṃḍa bhujabala-vīra-Gaṃga Pratāpa
18. Hoysaṇa-dēvar prithvi-rājyam geyuttamire tat-pāda-padmōpajīvigalappa ||  
Bhīma A-
19. rjjuna-Lava-Kuśarī mālkeyenal ante puttīye meredaru śrīman Maṇiyāne-
20. yum uddāma-guṇa Bharata-rāja-daṇḍādhiparu || kari-gati simha-madhye  
kaḷa-
21. sastani dōs-sraja-puṇya-vārddhi mitra-ruchira-kaṭākshe vaḷimukhi vēṇyahi
22. gēha-viḷāsalakshmi bhāsure sumanōvimāne guṇa-ratna-yaśōhāri ki-
23. rtti-gōpati sthira-satve Jakkiyakkanene polvar ār amaḷa-kānta tanuvam ||
24. Ballēsan adhīṣam charitārtham negaḷda tande mārāyar || tat-parama-Jina  
deyvam endi
25. Hariyabeyant eyde nōnta kānteyar oḷarē || śrī Mūla- sangha Kuṃḍakundā-  
nva-
26. ya Kāṇūrggaṇa Timtriṇi-gachchhada Javaligeya Munibhadra-siddhānta-  
dēvara śishya
27. Mēghachandra-siddhānta-dēvargge śrīman mahā-pradhāna-daṇḍanāyaka  
Maṇiyā-
28. neyum śrīman mahā- pradhāna daṇḍa-nāyaka Bharatimayyagaḷum  
Daḍiga-
29. nakereya pancha-basadiyolage Bāhubali-kūṭama dhārāpurvva-
30. kaṃ māḍi koṭṭaru Maṇiyāne-samudrada bayalumam
31. Maḷehaḷliya mumdaṇa kiṇukereyam alliya holagutta-
32. geyum Kōḍiyahaḷliya mumdaṇa kiṇukereyam ā bedaleya
33. hiriyakereya kelagaṇa aḍakeya tōtamum || antu sarvvāya suddbhavāgi  
Dēsiyagaṇada basadi 4 kkaṃ Kāṇūrggaṇada ba-
34. sadi vondakkaṃ antu pancha basadige samānabāge illi huṭṭi-
35. da Māchi-gauḍanu Kasava-gauḍanu ||
36. sva-dattām para-dattām vā yō harētu vasumḍharā shasṭi-varsha saha-
37. śrāṇi viṣṭāyam jāyate krimi

*Translation.***Lines 1—17.**

Praise of Jina-śāsana.

In the ocean of the Yādava race arose like the Kaustubha, etc., several kings who were well versed in helping others and were possessed of all the royal qualities.

When a tiger sprang on Saḷa and he was asked to strike it (Poy Saḷa) with a stick, he struck it and the name Poysaḷa originated from him.

Vinayāditya who was an eye to the universe became worthy of praise by the whole world. He got a son, king Eṇeyanga, possessed of great fame, a Manmatha in form, destroyer of hostile kings. Three sons were born to him like *dharma* (piety), *artha* (wealth) and *kāma* (desire), Ballāḷa, Bittidēva and Udayāditya. Of the three sons, King Viṣṇu, though really the middle one, became the greatest on account of his good qualities and intelligence, the famous conqueror of all, both past and future (?)

Be it well. Obtainer of the five great sounds, mahāmaṇḍalēśvaram, lord of the excellent city of Dvārāvati, a sun to the firmament that is the Yādava race, crest-jewel of righteousness, punisher of Malapas, gaṇḍabhêruṇḍa, dweller in Śāsaka-pura, obtainer of boons from the goddess Vāsantikā, delighter of Brahmans by gifts and honours,—obtainer of these and all other good attributes, conqueror of Talakāḍu, Kongu, Nangali, Gangavādi, Nonambavādi, Banavase and Hānūngal, Bhujubala-Viragaṅga-Pratāpa Hoysaṅga-dēvar was ruling the earth:—

**Lines 18—25.**

Dependants on his lotus feet:—The illustrious Mariyāne and the noble Bharatā-rāja-daṇḍādhipa were born and shone like Bhīma and Arjuna, Lava and Kusa. Who can rival Jakkiyakka who is an elephant in her gait, a lion in her waist, with breasts resembling pots, with arms resembling garlands, an ocean of virtues with a face beautiful with glances bright like the sun, with braids of hair like a serpent, a Lakshmi in her splendour at home, possessed of a good mind and good heart, a jewel in good qualities, possessed of great fame, steady like an ox:—When all this is said of Jakkiyakka, possessed of a body with spotless brilliance, who can equal her? Ballēśa being the king, the great Mārāyar being the father, the excellent Jina being the god, which lady can resemble the fortunate Hariyabe? The mahāpradhāna daṇḍanāyaka Mariyāne and mahāpradhāna daṇḍanāyaka Bharatimmayya gave away with pouring of water Bāhubalikūṭa in the Pancha-basadi (five bastis) of Daḍigana-kere to Mēghachandra-siddhāntadēva, disciple of Munibhadra-siddhāntadēvar of Javalige, of Mūla-saṅgha, Kumḍakumḍānvaya, Kāṇūr-gaṇa and Tintriṇi-gachchha. They also gave away the rice lands behind the Mariyāne-samudra, the small tank in front of Maḷehalli, the fixed rent of the lands there, the small tank in front of Kōḍiyahalli, the arecanut garden behind the big tank situated near the dry lands—all

these were given away free of all taxes for the 4 basadis of Dêsiya-gaṇa and 1 basadi of Kaṇûr-gaṇa, being equally divided among the five basadis :—

Mâchigaṇḍa and Kasavagaṇḍa born here (are witnesses?).

He who confiscates the land given away by himself or by others is born as a worm in ordure for sixty thousand years.

*Note.*

This records the gift of a basti called Bâhubali-kûṭa within the five bastis of Daḍiganakere and grant of some lands for the same by the mahâpradhâna daṇḍa-nâyaka Maṛiyâne and Bharatimayya, during the reign of the Hoysala king Viṣṇu-varḍhana (1106-1141?). The priest who received the basti and the lands is named Mēghachandra, disciple of Munibhadrāsiddhântadēvar of Kaṇûr-gaṇa and Tintriṇi-gachchha.

For Maṛiyâne and Bharatimayya, see E.C., II, Sravanabelgola Inscriptions, Revised Volume, Introduction, p. 57.

No date is given.

**34**

At the village Kôḍihallî in the same Biṇḍiganavale Hobli, on the nishadi stone to the north of Mâyamma's temple.

Size 2'—6" × 10".

Kannada language.

ನಾಗಮಂಗಲದ ತಾಲ್ಲೂಕು ಕೋಡಿಕಲ್ ಗ್ರಾಮದ ಮಾಯಮ್ಮನ ಗುಡಿಗೆ ಉತ್ತರದಲ್ಲ ನೆಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 10".

1. . . ಮ
2. ಯ್ಯ ಸನ್ಯ
3. ಸನಂಗೈಯ್ದ
4. ಎರಡನೋಂ
5. ತು ಮುಡಿವಿ
6. ದ ನಾತನ
7. ಮಗಳಪ್ಪ
8. ಬಿಡಕ್ಕ ಕಲ್ಲ
9. ನಿಜುನಿದ

*Transliteration.*

1. . . . ma-
2. yya sanya-
3. sanam geydu
4. eraḍa nôm-

5. tu mudipi-
6. dan âtana
7. magaḷappa
8. Biḍakka kalla
9. niriṣida[1]

*Note.*

Some letters are lost at the beginning of the first line. The record mentions the death of a person (whose name is partly lost in line 1 and the letters *mayya* only of the name are now left) by the rite of *śanyāsana*. This indicates that he was a Jaina who, seeing that death was approaching, devoted himself to asceticism and prayers to Jina. In the record the phrase *eraḍa-nōmtu* is used for him. It means having performed austerities both internal and external. His daughter Biḍakka is said to have set up this stone (in his memory). No date is given. The characters seem to belong to the 10th century.

35

At the village Kelagere, on the doorway of the navaranga in the Mallikārjuna temple.

Size 6' × 1'.

Kannada language and characters.

ಅದೇ ಕೆಳಗೆರೆ ಗ್ರಾಮದ ಮಲ್ಲಕಾರ್ಜುನ ದೇವಸ್ಥಾನದ ಬಾಗಿಲಿರುವ ಮೇಲೆ.

ಕನ್ನಡ ಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

ಪ್ರಮಾಣ 6' × 1'.

1. . . . .
2. ಶ್ರೀಮನ್ನಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀ ವಿರಪ್ರತಾಪ ದೇವರಾಯಮ
3. ಹಾರಾಯರೂ ರಾಜ್ಯಾಭ್ಯುದಯಂಗೇವಲ್ಲ ಶ್ರೀವರದರಾಜಪುರವಾದ ಭಟ್ಟಾರಕದೇವನ ಕೆಲ್ಲಂಗೇವಿಯ  
ಹಿ
4. ರಿಯ ಹೊನೆಯ ನಾಯಕರ ಮಗ ವರದೆಯ ನಾಯಕನೂ ಈ ಊರ ಮುಂದಣ ಶ್ರೀಮಲ್ಲಕಾರ್ಜುನ
5. ನ ದೇವರ ದೇವಾಲಯವನೂ ಗರ್ಭಗೃಹ ಸುಖನಿವಾಸ ರಂಗಮಂಟಪ ಮುಂತಾದ
6. ಶ್ರೀ ಮಲ್ಲಕಾರ್ಜುನ ದೇವರ ಶ್ರೀಪಾದಸೇವೆಯನೂ ಮಾಡಿ ಈ ಗ್ರಾಮ ಶೂದ್ರವಾಡವಾಗಿ
7. ದ್ದುದನೂ ಅಪ್ಪಾರವ ಮಾಡಿ ಈ ಊರ ಕೆಳೆಯೂ ಜೀರ್ಣವಾಗಿದ್ದದನೂ ಜೀರ್ಣ ಉದ್ಧಾರ
8. ವ ಮಾಡಿ ಕಂನೇಗೇವಿಯ ವರದರಾಜ ನಮುದ್ರವ ಕಟ್ಟಿ ಈ ಮಾ
9. ಡಿದ ಸೇವೆ ಶ್ರೀ ಮಲ್ಲಕಾರ್ಜುನ ದೇವರ ಶ್ರೀಪದಕೆ ನಮರ್ಪಯಾಮಿ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration.*

1. . . . .
2. śrīman mahārājādhirāja rāja-paramēśvara śrī virapratāpa Dēvarāyama-

3. hârâyarû râjyâbhyudayam geyivalli śrī Varadarâja-puravâda Bhaṭṭâraka-dêvana Kellaṅgeraya Hi-
4. riyahoneyanâyakara maga Varadeyanâyakarû i ûra mumdana śrī Mallikârjju-
5. na-dêvara dēvâlyavanu garbhagriha sukhaniivâsa raṅgamaṇṭapa mumtâda
6. śrī Mallikârjuna-dêvara śrīpâda-sêveyanû mâḍi i grâma sūdravâḍavâgi-
7. ddudanû aghrârava mâḍi i vûra keṇeyû jîrnâvâgiddadanû jîrna-uddhâra-
8. va mâḍi kaṁnnegeṇeya Varadarâja-samudrava kaṭṭi i mâ
9. ḍida sêve śrī Mallikârjuna-dêvara śrīpâdake samarpayâmi mangala mahâ śrī śrī śrī

*Translation.*

During the prosperous reign of the mahârâjâdhirâja râja-paramêśvara vîra-pratâpa Dêvarâya-mahârâya, Varadeyanâyaka, son of Hiriya Honneyanâyaka of Bhaṭṭâraka-dêvana-Kellaṅgere *alias* Varadarâjapura, constructed the temple of Mallikârjuna-dêvaru with garbhagriha, sukhaniivâsa and raṅgamaṇṭapa and having thus rendered service to the god he next converted this village which was formerly a Sûdra settlement into an agrahâra. He also repaired the tank of this village which was breached and was useless and built a new tank named Varadarâjasamudra.

All these services I dedicate to the holy feet of śrī Mallikârjunadêvaru. Good fortune.

*Note.*

This records various acts of charity including the building of the temple of Mallikârjuna at Kellaṅgere (Kelâgere) as well as the construction of some tanks and the formation of an agrahâra at Kelâgere by Dêvarâya of Vijayanagar (either Dêvarâya I or Dêvarâya II) who is said to have been the king at this time.

No date is given. The characters seem to belong to the 15th century.

**36**

At the same village Kelâgere on a stone slab in the navaraṅga of the Mallikârjuna temple.

Size 4' × 1'—6".

Kannaḍa language and characters.

ಅದೇ ಕೆಳಗರೆ ಗ್ರಾಮದ ಮಲ್ಲಕಾರ್ಜುನ ದೇವಾಲಯದ ನವರಂಗದಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಮುಂಭಾಗದಲ್ಲಿ ಅಕ್ಷರಗಳೆಲ್ಲವೂ ನವೆದುಹೋಗಿವೆ.

ಪ್ರಮಾಣ 4' × 1½'.

ಹಿಂಭಾಗ—

1. ನ . . ಮಾಡಿದ ತೇಜ ಬ್ರಾಹ್ಮರನ್ನು
2. ಯಾರ್ಜುನ . . . ಪೂಜೆ ಕೊಡಗೆಯ

3. ನಿಕ್ಕುವರು . . . . . ಬೀಜವರಿ
4. ಗದ್ದೆ . . . . . ಬೆದ್ದಲು ಬೆನ
5. ಕೆಯ ಪೂರ್ವ . . . . . ಕೊಡಗೆಯ
6. ಹೊಲ . . . . . ಬೀಜವರಿ ಬಂ||ಂ
7. ಕೊಳಗ . . . . . ಲೂರ ನಣದೇವ
8. ನ . . . . . ಚಿಕಂಗಣಳಿಂ
9. ತೆಂಕಲು . . . . . ದತೋಟದಯೆ
10. ಡೆನಂದಿ . . . . . ಯ ದೇವರ ತೋ
11. ಟದಿಂ ಬಡಗಲು ಹಿರಿಯ ಗದ್ದೆಯಿಂ
12. ಪಡುವಲು ಈ ಚತುನೀಮೆಯೊಳಗಾದ ಕ್ಷೇ
13. ತ್ರ . . . . . ನೂ ಸರ್ವಮಾಂ
14. ನೈವಾಗಿ ಮಾಡಿಕೊಟ್ಟರು. ಅಚಂದ್ರಾ
15. ಕೈವಾಗಿ ಪ್ರತಿಪಾಲಿಸುವರು ಇದರ್ಮಕ್ಕೆ
16. ಅವ . . . . . ಮನೂತಿ
17. ಯ . . . . . ಗಂಗೆಯ ತೀರದಲ್ಲ
18. ಕಪಿಲೆಯಂ . . . . . ವಧಿನಿದ
19. ದೋಷಕ್ಕೆ ಹೋಹರು ದಾನಪಾಲನ ಯೋ
20. ಮ್ಮಥೈ ದಾನಾಚ್ಚೈಯೋನುಪಾಲನಂ ದಾ
21. ನಾತ್ಸರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚು
22. ತಂಪದಂ || ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಣ್ಯಂ
23. ಪರದತ್ತಾನು ಪಾಲನಂ ಪರದತ್ತಾಪ ಹಾ
24. ರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಪಲಂಭವೇತು | ಸ್ವದತ್ತಾ
25. ಪರದತ್ತಾಂವಾ ಯೋಹರೇತಿ ವಸುಂಧರಾ
26. ಪಷ್ಠಿರ್ವರ್ಷನಹಸ್ತ್ರಾಣಿವಿಷ್ಣಾಯಾಂ
27. ಜಾಯತೇ ಕ್ರಿಮಿ|| ಪರದರಕುಲವೆನಲೆನ
28. ವಂ ಬಿರುದನೊಸಲ್ಲಂ ಪಟ್ಟವರ್ಧ
29. ನನೆಂಬೀ ಪುರ ವೀರ ಹೊನ್ನಪಾತ್ಮಜ
30. ವರದಪ್ಪಂ ರಾಯರ ನೈಪಾಲಕನೆನಿಪ
31. ಂ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Note.*

This seems to be a continuation of the previous grant. It gives details of the grant of the agrahāra of Kellangere to the Brahmins and its boundaries. The usual imprecatory verses next follow.

The name of the donor is next given, *viz.*, Varadappa, son of Honnappa; of the family of Paradas (merchants?) a Siva to the titled and paṭṭavardhana (?). No date is

given. He is the same as Varadaya Nāyaka of the previous grant and the record belongs to the same reign of Dēvarāya.

## 37

At the same village Kelāgere in the Binḍiganavale hobli, on a pillar near the tank.

Kannada language and characters.

ಅದೇ ಬಿಂಡಿಗನವರೆ ಹೋಬಳಿ ಕೆಲಗರೆ ಗ್ರಾಮದ ಕರೆಯ ಬಳಿ ನಿಂತಿರುವ ಕಂಬದ ಅಡಿಯಲ್ಲಿ.

ಪಶ್ಚಿಮಮುಖ—

1. ಶ್ರೀಮತ್ಪರಮಗಂಭೀರ ನ್ಯಾದ್ಯಾದಾ
2. ಮೋಘಲಾಂಚ್ಛನಂ ಜೀಯಾತ್ಮೈಫೋಕ್ಯ
3. ನಾಥಸ್ಯ ಶಾಸನಂ ಜಿನಶಾಸನಂ |
4. ಭದ್ರಂ ಭೂಯಾಚ್ಛಿನೇಂದ್ರಾಣಾಂ
5. ಶಾಸನಾಯಾಘನಾನೇ | ಕುರ್ತೀರ್ತ್ವ
6. ಧ್ವಾಂತಸಂಘಾತ ಪ್ರಭಿನಘನಧಾನ
7. ವೇ | ಸ್ವಸ್ತಿಸಮಧಿಗತ ಪಂಚ ಮಹಾಶ
8. ಬ್ಧ ಮಹಾ ಮಂಡಲೇಶ್ವರಂ ದ್ವಾರಾವತೀ ಪು
9. ರವರಾಧೀಶ್ವರಂ ಯಾದವಕುಲಾಂಬರ
10. ದ್ಯುಮಣಿ ಸಮ್ಯಕ್ತಚೂಡಾಮಣಿ ಮಲಪರೊ
11. ಳುಗಂಡ ನಾಮಾದಿನಮಾಳಂಕ್ರಿತರಪ್ಪ
12. ಶ್ರೀವಿನಯಾದಿತ್ಯ ಪೂರ್ವನೇಷಯಂ
13. ಗ ಬಿಟ್ಟಿದೇವ ನಾರಸಿಂಹ ಬಲ್ಲಾಳ ನಾರಸಿಂ

ದಕ್ಷಿಣಮುಖ—

14. ಘಯದೇವ ತಸ್ಯಪುತ್ರಂ ನಾರಸಿಂ
15. ಹರನರು ದೋರನಮುದ್ರಯೋಳು ಪೃಥ್ವೀರಾಜ್ಯಂ ಗೆಯು
16. ತ್ತಮಿರಲು ಸ್ವಸ್ತಿಶ್ರೀಮೂಲ ಶಂಘ ಬಲಾತ್ಕಾರಂ
17. . . . ಯದೊಳನೇ ಕಾಚಾರ್ಯರು ನ
18. . . . ಪ್ರವರ್ತಿತಲವರೊಳು ವರ್ಧಮಾನ ಭಟಾ
19. ರಕರು ಶ್ರೀಧರಾಚಾರ್ಯರು ದೇವನಂದಿತೈವಿ
20. ದ್ಯುರು ವಾಸುಪೂಜ್ಯ ಸಿದ್ಧಾಂತದೇವರು ಶುಭಚಂದ್ರ
21. ಭಟ್ಟಾರಕರು ಅಭಯನಂದಿ ಭಟಾರಕರು ಅರ್ಹನಂ
22. ದಿ ಸಿದ್ಧಾಂತಿಗಳು ದೇವಚಂದ್ರ[ದ್ರ] ಸಿದ್ಧಾಂತಿಗಳು ಅಷ್ಟೋಪ
23. ವಾಸಿ ಕನಕ ಚಂದ್ರದೇವರು ನಯಕೀರ್ತಿ ಚಾಂದ್ರಾ
24. ಯಣ ದೇವರು ಮಾಸೋಪವಾಸ ರವಿಚಂದ್ರಸಿದ್ಧಾ
25. ನ್ತಿಗಳು ಹರಿಯನಂದಿ ಸಿದ್ಧಾಂತಿಗಳು ಶ್ರುತ
26. ಕೀರ್ತಿತ್ಯೈವಿದ್ಯದೇವರು ವಿರಣಂದಿ ಸಿದ್ಧಾಂತ ದೇ
27. ವರು ಗಂಡಸಿಮುಕ್ತ ನೇಮಿಚಂದ್ರಭಟ್ಟಾರಕದೇವ

ಪೂರ್ವಮುಖ—

28. . . . ಮಾನಮುನೀಂದ್ರರು ಶ್ರೀಧರಾಚಾರ್ಯರು ವಾ
29. ಸುಪೂಜ್ಯತೈವಿದ್ಯದೇವರು ಉದಯಚಂದ್ರ ಸಿದ್ಧಾ
30. ಂತ ದೇವರು ಕುಮುದ ಚಂದ್ರಭಟ್ಟಾರಕ ದೇವರ ಮಾ . . .
31. ಮಾಘನಂದಿ ಸಿದ್ಧಾಂತ್ ಚಕ್ರವರ್ತಿಗಳ ಶ್ರೀಪಾದ ಪ
32. ದ್ವಂಗಳಿಗೆ ಹೊಯ್ಸಳಭುಜಬಳ ಶ್ರೀ ವೀರನಾರಸಿಂಹದೇವರಸ
33. ರು ದೋರನಮುದ್ರದ ತ್ರಿಕೂಟರತ್ನತ್ರಯದ ಶ್ರೀ ಶಾಸ್ತ್ರನಾಥ
34. ದೇವರ ಅಂಗಭೋಗ ರಂಗಭೋಗ ಆಹಾರ ದಾನ ಮುನ್ನಾದ
35. ನಮಸ್ತ ಧರ್ಮಕಾರ್ಯಕ್ಕಾ . . . . .
36. ಚಕಕಂನೆಯನಹಳ
37. . . . . ಬ ಯೇನುಳ್ಳಂಥಾ ಅಷ್ಟಭೋ
38. ಗ ತೇಜಸ್ವಾಮ್ಯ ಸಹಿತವಾಗಿ ಮಾಘನಂ
39. ದಿ ಸಿದ್ಧಾಂತಿ ಚಕ್ರವರ್ತಿಗಳ ಶ್ರೀಪಾದ
40. ಪದ್ಮಂಗಳಿಗೆ ಧಾರಾಪೂರ್ವಕಂ ಮಾಡಿ
41. ಕೊಟ್ಟರು ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ವಾಯೋಹರೇತ
42. ವಸುಂಧರಾ

*Transliteration.*

*West face—*

1. śrīmat-parama-gaṃbhīra-syād-vādā-
2. mōgha-lāṃchchhanam jīyāt trailōkya-
3. nāthasya śāsanam Jina-śāsanam |
4. bhadrām bhūyāj Jinēndrānām
5. śāsanāyā'ghanāsinē | kutīrttha-
6. dhvānta-saṃghāta-prabhimna-ghana-bhāna-
7. vē | svasti samādhiḡata-pancha-mahā-śa-
8. bda mahā-maṇḍalēsvarām Dvārāvātī-pu-
9. ravarādhīśvarām Yādava-kulāmbara-
10. dyumani samyaktachūdāmani Malaparo-
11. ḷugaṇḍa nāmādi-samāḷamkṛitarappa
12. śrī Vinayāditya-poysaḷan Ereyam-
13. ga Bittidēva Nārasimha Ballāḷa Nārasim-

*South face—*

14. ghayadēva tasya putram Nārasim-
15. harasaru Dōrasamudradolū prithvirājyam geyu-
16. ttamiralu svasti śrī Mūlaśaṃgha Balātākāram
17. . . . . yadol anēkāchāryaru na-
18. . . . . pravartīśaḷ avarolū Vardhamāna-bhaṭṭā-
19. rakaru Śrīdharāchāryaru Dēvanandi-traivi-



20. dyaru Vāsupūjya-siddhāntadēvaru Śubhachandra-
21. bhaṭṭārakaru Abhayānandibhaṭṭārakaru Arhanam-
22. di-siddhāntigaḷu Dēvachan [dra] siddhāntigaḷu Aṣṭōpa-
23. vāsi Kanakachandra-dēvaru Nayakirtti Chāndrā-
34. yaṇadēvaru Māsōpavāsa Ravichandra-siddhā-
25. ntigaḷu Hariyanandi-siddhāntigaḷu Śruta-
26. kirtti-traividya-dēvaru Virāṇamdi-siddhāntadē-
27. varu Gaṇḍavimukta Nēmichandra-bhaṭṭārakadēva-

*East face—*

28. [Vardha] mānamunīndraru Śrīdharāchāryyaru Vā-
29. supūjya-traividya-dēvaru Udayachandrasiddhā-
30. mta-dēvaru Kumudachandra-bhaṭṭāraka-dēvara mā . . . .
31. Māghanandi-siddhānta-chakravartigaḷa śrīpāda-pa-
32. dmangalige Hoysaḷa-bhujabaḷa śrī vīra Nārasimhadēvarasa-
33. ru Dōrasamudrada trikūṭa-ratna-trayada śrī Śāntinātha-
34. dēvara am [ga] bhōga raṃgabhōga āhāra-dāna muntāda
35. samasta-dharmma kāryyakka . . . .
36. Chika-kamṇeyanabaḷi
37. . . . . ba yēnuḷamthā aṣṭabhō-
38. ga tējasvāmya-sahitavāgi Māghanam-
39. disiddhāntachakravarttigaḷa śrīpāda-
40. padmangalige dhārā-pūrvakam māḍi
41. koṭṭaru sva-dattaṃ para-dattaṃ vā yō harēta
42. vasuṃdharā

*Translation.*

May Jina-sāsana, whose great attribute is the excellent and profound Syādvāda and which constitutes the commandment of the Lord of Three Worlds be victorious :- May the sinless commandment of the Jinēndras, which is a sun in breaking up the mass of darkness the false doctrines, prosper.

Be it well ! the obtainer of the band of five sounds, lord of the excellent city of Dvārāvati, a sun to the firmament the Yādava race, crest-jewel of righteousness, punisher of Malepas, adorned with those and other attributes :—

The excellent Vinayāditya-Hoyasaḷa, Eṇeyanga, Biṭṭidēva, Nārasimha, Ballāḷa, and Nārasinghayadēva.

During the reign of his son Nārasimharasa at Dōrasamudra, be it well ! Several teachers arose in Mūlasamgha and Balātkāra-gaṇa. Among them were Vardhamāna-bhaṭṭāraka, Śrīdharāchārya, Dēvananditraividya, Vāsupūjya-siddhānta, Śubhachandra-bhaṭṭāraka, Abhayānandibhaṭṭāraka, Arhanandi-siddhānti, Dēvachandra-siddhānti, Aṣṭōpavāsi Kanakachandra-dēvar, Nayakirtti Chāndrāyaṇadēvar, Māsōpavāsi Ravichandra-siddhānti, Hariyanandi-siddhānti, Śrutakirtti-traividya-dēvar, Vira-

pāṇḍi-siddhāntadēvar, Gaṇḍavimukta-Nēmichandra-bhaṭṭāraka-dēvar . . . . .  
Vardhamānamunīndra, Śrīdharāchārya, Vāsupūjya-traividya-dēvar, Udayachandra-  
siddhānta-dēvar, Kumudachandra-bhaṭṭārakadēvar's (disciple) Māghanandi-sid-  
dhānta Chakravarti.

To the holy lotus feet of Māghanandi-siddhānta-chakravarti, Hoysaḷa-bhujabala-  
śrī-Viraṇārasimha-dēvarasar granted with pouring of water, the village Chika  
Kamṇeyanahaḷḷi for the decorations and illuminations, food offerings and other  
services for the god Śāntinātha in the three-peaked three jewels (*i.e.*, one of the three  
bastis) at Dōrasamudra.

He who confiscates land given by himself or by others . . . . .

*Note.*

The record begins with the usual Hoysaḷa genealogy up to Narasimha II. After  
Narasimha, the name of Śōmēśvara is omitted by a mistake of the engraver and  
after him, his son Narasimha III is named.

This records the gift of the village Chika Kamṇeyanahaḷḷi for the Śāntinātha-  
basti at Halebīḍ by the Hoysaḷa king Nārasimha III, the management being entrusted  
to the Jaina guru Māghanandi-siddhānta-Chakravarti, disciple of Kumudachandra,  
of Mūla-sangha and Balātkāra-gaṇa.

No date is given in the record. The list of Jaina gurus from Vardhamāna to  
Māghanandi is recounted in this inscription. Māghanandi is also referred to as  
a donee in a record of Halebīḍ, dated 1265 (M.A.R., 1911, p. 49). The present  
record may also belong to the same date.

## MYSORE DISTRICT INSCRIPTIONS.

### MYSORE TALUK.

38

On the jewelled Padmapīṭha of the metallic image of the god Cheluvarāyasvāmi  
of Mēlukōṭe, kept in the Palace, Mysore.

Kannāḍa language and characters.

ಮೈಸೂರು ಅರಮನೆಯಲ್ಲಿರುವ ಮೇಲುಕೋಟೆ ಶ್ರೀ ರಾಜಮುಡಿಯ ರತ್ನದ ಪದ್ಮಪೀಠದ ಹಿಂಭಾಗದಲ್ಲಿ ಕೆತ್ತಿರುವುದು.

ಕನ್ನಡ ಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ಶ್ರೀ ಶಾಲಿವಾಹನಶಬ್ದ ವರುಷ ನಾ ೧೫೩೬ ನಂದ ವರ್ತಮಾನ ಆನಂದ ಸಂವತ್ಸರದ ಅಷಾಢ
2. ಶು ೫ ಶುಕ್ರವಾರದಲು ಚೇಳಿವಿರಾಯಸ್ವಾಮಿಯ ಶ್ರೀಪಾದಕ್ಕೆ ಪದ್ಮಪೀಠ ರತ್ನಪದಿ ನಹ
3. ತೂಕ ವರಹ ಪಡ್ಡಿಲಾಗ ೧೪೪ ೯ ೧ ತೂಕ ಮೈಸೂರ ರಾಜುವ ಸೇವೆ.

*Transliteration.*

1. Śālivāhana Śakha varusha sA 1536 samda vartamāna Ānanda-samvatsarada-  
Āshāḍa
2. śu 5 Śukravāradalu Chelapīḷe-rāya-svāmiya śrīpādakke padmapīṭha, ratna-  
paḍi saha
3. tūka varaha paḍḍilāga 144 ḥ- tūka Maisūra Rāju-va sēve.

*Translation.*

On Friday the 5th lunar day of the bright half of Āshāḍha in the year Ānanda, 1536th year of the Śālivāhana era, Rāju Vaḍeyar of Maisūr presented for the holy feet of Chelapīḷerāya the lotus pedestal (padmapīṭha) inlaid with precious stones (ratna-paḍi saha) weighing Paḍḍilāga 144 varahas and 1 haṇa.

*Note.*

This inscription is faintly engraved inside the jewelled Padma Pīṭha belonging to the Rāju Muḍi (crown of Rāju or crown presented by Rāju Vaḍeyar) of the god Cheluvarāyasvāmi in the Nārāyaṇa temple at Mēlkōṭe, a sacred place in Seringapatam Taluk, Mandya District. This jewel is preserved as a valuable article in the Mysore Palace and sent to the temple on special occasions to be used for the god.

The inscription states that the lotus pedestal was presented by Rāju Vaḍeyar, king of Mysore (1578–1617 A.D.) for the god Chelapīḷerāya. The date of the presentation is given as Ś 1536 Ānanda sam. Āshāḍha śu 5 Friday and this corresponds to Friday, July 1, 1614 A.D. The weight of the jewel is given as 144 varahas and 1 haṇa of Paḍḍilā variety of gadyāṇas. The present weight of the same is 42 tolas and the difference in weight comes to about a tola, due to wear and tear by use and also to difference in the standards of weight used.

Chelapīḷerāya is the name given to the utsava-vigraha or processional image of the Nārāyaṇa temple at Mēlkōṭe. It is said to have been brought to Mēlkōṭe from Delhi by the celebrated Śrīvaishṇava reformer Rāmānujāchārya and is an object of great reverence to Śrīvaishṇavas in the Mysore State. The jewel Rājamuḍi with Padmapīṭha is worn by this god Chelapīḷerāya or Śelvappillai (Sanskrit form : Sampatkumāra) once in a year when a special festival is held at Mēlkōṭe.

Rāju Vaḍeyar, the donor of this jewel, was the first king of the present Mysore dynasty (known also as the Vaḍeyar dynasty) of kings who conquered Seringapatam from the Vijayanagar viceroy named Tirumalarāya and established an independent kingdom, though in some of the grants issued for several years more the Mysore kings acknowledged the suzerainty of the Vijayanagar emperors. The presentation of such a costly jewel as Rājamuḍi by the king at this date to the god at Mēlkōṭe shows the high reverence paid by the Mysore kings to the god Nārāyaṇa and to Vaishṇavism. Several inscriptions of the Mysore kings state the tradition that the

ancestors of the Mysore Royal Family came originally from Dvârakâ to worship the family god Nârâyana at Mēlkōṭe. (See E.C., III, Seringapatam 14 of 1686 A.D. ; T.-Narsipur 61 of C. 1725 A.D.).

## 39

On the jewelled crown called Kṛishnarâjamuḍi of the god Cheluvarâyasvâmi in the same Mēlkōṭe temple, preserved in the Palace at Mysore.

Kannada language and characters.

ಅದೇ ಮೈಸೂರು ಅರಮನೆಯಲ್ಲಿರುವ ಮೇಲುಕೋಟೆ ಚೆಲುವರಾಯಸ್ವಾಮಿಯ ಕೃಷ್ಣರಾಜಮುಡಿ ಕೆಳಭಾಗದಲ್ಲಿ ಸುತ್ತಲೂ ಬರೆದಿರುವುದು.

ಕನ್ನಡ ಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ಶ್ರೀ ಚಲುವರಾಯಸ್ವಾಮಿಗೆ ಮಹಿಸೂರ ಸಂಸ್ಥಾನದ ಚಾಮರಾಜೇಂದ್ರ ತನುಜ ಶ್ರೀಕೃಷ್ಣರಾಜ ವಡಯ ರವರು ನಮಿಸಿದ ಶ್ರೀಕೃಷ್ಣರಾಜಮುಡಿ ||

*Transliteration.*

1. Śrī Chaluva-râya-svâmige Mahisûra samsthânada Châmarâjêndra-tanuja Śrī Kṛishnarâjavaḍayaravararu samarpisida śrī Kṛishnarâjamuḍi ||

*Translation.*

Śrī Kṛishnarâjamuḍi presented to Śrī Chaluvarâyasvâmi by Śrī Kṛishnarâja Vaḍayar, son of Châmarâjêndra, of Mahisûra-samsthâna (Mysore State).

*Note.*

This records the presentation of a jewelled crown called Kṛishnarâjamuḍi to the god Chaluvarâyasvâmi of Mēlkōṭe by the Mysore king Kṛishnarâja Voḍeyar III. No date is given.

## 40

On the back of a jewelled belt of the same god Cheluvarâyasvâmi of Mēlkōṭe, in the Palace at Mysore.

Kannada language and characters.

ಮೈಸೂರು ಅರಮನೆಯಲ್ಲಿರುವ ಮೇಲುಕೋಟೆ ಚೆಲುವರಾಯಸ್ವಾಮಿಯ ಒಡ್ಡಾಣದ ಹಿಂಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು.

ಬಸವಲಿಂಗಯ ಕ್ರಯ ಗಟಿ ಗ ೭೦ ವರ.

*Transliteration.*

Basavalingaya kraya Gaṭi ga 70 vara.

*Translation.*

Basavalingaya. Price Gaṭṭi gadyâṇas 70 varahas.

*Note.*

This records the presentation to the same god Cheluvarâyasvâmi of Mēlkōṭe of the jewelled belt by a person named Basavalingaya. The jewel is stated to be worth Gaṭṭi gadyâṇas 70 or 70 varahas of the Gaṭṭi variety.

## 41

On the jewelled crown called Śrīkaṇṭha Muḍi of the god Śrīkaṇṭhêśvara-svâmi of Nanjanagûḍ, in the same Palace at Mysore.

Kannaḍa language and characters.

ಮೈಸೂರು ಅರಮನೆಯಲ್ಲಿರುವ ನಂಜನಗೂಡು ಶ್ರೀಕಂಠೇಶ್ವರಸ್ವಾಮಿಯ ಶ್ರೀಕಂಠಮುಡಿಯ ಕೆಳಗಣ ಬಂಗಾರದ ಪಟ್ಟಿಯ ಮೇಲೆ ಸುತ್ತಲೂ ಬರೆದಿರುವುದು.

ಕನ್ನಡ ಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ಶಾಲಿ ೧೭೪೧ ನೆ ಸಂದ ಪ್ರಮಾಥಿ ಸಂ|| ಚೈತ್ರ ಶು ೧ ಶುಕ್ರವಾರದಲ್ಲು ಶ್ರೀಮಹಿಶೂರಸಂಸ್ಥಾನದ ಚಾಮರಾಜೇಂದ್ರ ಧರ್ಮಪತ್ನಿ ಕೆಂಪ
2. ನಂಜಮಾಂಬಾಗರ್ಭಾಬ್ದಿ ಚಂದ್ರ ಶ್ರೀಕೃಷ್ಣರಾಜವಡಯರವರ ಪ್ರಥಮ ಪುತ್ರಿ ಕೆಂಪಚಾಮಂಮಣಿಯ ವರ ನೇವಾರ್ಥ.

*Transliteration.*

1. Śâli 1741 ne samḍa Pramâthi sam. 1 Chaitra śu 1 Śukravâradallu śrī Mahi-  
sûra-samsthânada Châmarâjêṇdra dharmapatni Kempa-
2. namjamâmbâ-garbhâbdi-chamdra Śrī Kṛishnarâja-vaḍayaravara prathamā-  
putri Kempa-Châmammanṇiyavara sêvârtha ||

*Translation.*

On Friday the 1st lunar day of the bright half of Chaitra in the year Pramâthi, 1741 years having expired in the Śâlivâhana era, this was presented by Kempa Châmammanṇi, first daughter of Śrī Kṛishnarâja Vaḍayar, a moon to the ocean that is Kempa Nanjamâmbâ, lawful wife (dharma patni) of Châmarâjêndra, of Mahisûra-samsthâna.

*Note.*

This record registers the gift of the above crown by Kempa Châmammanṇi, daughter of Kṛishnarâja Vaḍeyar III of Mysore. The date of the gift is given as Ś 1741 Pramâthi Chaitra śu 1 Friday and is equivalent to Friday 25th March 1819 A.D. The presentation was made for the god Śrīkaṇṭhêśvara-svâmi at Nanjangûḍ. This temple is held in great reverence by the devotees of the god Śiva in Mysore.

These inscriptions Nos. 38-41 have been published in the present Report by the gracious permission of His Highness the Maharaja of Mysore.

At the village Varuṇa in the Hobli of Varuṇa, on the pedestal of Śāntināthasvāmi image in the backyard of the house of Dēvarājayya, son of Mariyaṇṇa's Dēvaṇṇa.

Size 6' × 2'—6".

Kannaḍa language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದಹೋಬಳಿ ಕನಕಾಂಗ್ರಾಮದ ಮರಿಯಣ್ಣದೇವಣ್ಣನಮಗ ದೇವರಾಜಯ್ಯನ ಹಿತ್ತಲ  
ಬ್ಲರುವ ಶಾಂತಿನಾಥಸ್ವಾಮಿಯ ವಿಠದಲ್ಲ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 5' × 2½'.

ಕನ್ನಡಕ್ಕರ ಮತ್ತು ಧಾವೆ.

1. ಶ್ರೀ . . . ಶ್ರೀಮತ್ಪರ . . . ಯ ರಜಗುರು.
2. ಮಂಡಳಾಚಾರ್ಯ್ಯ ವಿಠಮಕರ? ರತ್ರಿ ಗೋತ್ರಪರಸುರಾಮ ಅಚನ ಚಮುಂಡರನು ಆ
3. ಧರತರಕರು ವಾರುಣದ ಸಾಂಥಿನಾಥಸ್ವಾಮಿಯ ಮಡಿಸಿದರು ಅವರಪ್ರಿಯ ದುನಡುಚಲ
4. ದಾಚಾರ್ಯ್ಯಮಕಳು ವಿಜಯಅಣಬಮಣ ಮಡಿದರು.

*Transliteration.*

1. śrī . . . śrīmat-para . . . yi rajaguru-
2. maṇḍalāchāryya vithamakarar? Atrigōtra Parasurāma Āchana Chamuṇḍaranu ā-
3. bhaṭṭharakaru Vāruṇada Sāṁthinātha-svamiya maḍisidaru āvara priya Dunaḍuchala-
4. dāchāryya makaḷu Vijaya-aṇa Bamaṇa maḍidar.

*Translation.*

The illustrious royal preceptor (rājaguru) maṇḍalāchārya . . . . . Paraśurāma Āchana Chamuṇḍara of Atrigōtra, the bhaṭṭāraka got the image of Śāntinātha of Varuṇa made. His beloved Dunaḍuchaladāchārya's sons Vijayaṇa and Bamaṇa carved the image.

*Note.*

This records the gift of an image of Śāntinātha at Varuṇa by a person named Āchana Chamuṇḍarabhaṭṭāraka who is described as the preceptor of the kingdom (maṇḍalāchārya) and royal preceptor. The names of the sculptors Vijayaṇa and Bamaṇa are also given. No date is given nor is any king named. It is possible that the word Bhaṭṭāraka in line 3 might refer to a separate person or persons other than Āchana Chamuṇḍara. The meaning of the epithet Vithamakara in line 2 is not clear.

The characters seem to belong to the 10th century A.D.

At the village Varuṇa in the hobli of Varuṇa, on a stone in the fencing of the land of Maraiya, son of Mariya Lingappa.

Kannada writing and Sanskrit language.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ಕನಕಗ್ರಾಮದ ಮರಿಯ ಲಿಂಗಪ್ಪನ ಮಗ ಮರೈಯ್ಯನ ಹೊಲದ ಬೇಲಿಯಲ್ಲಿರುವ ಕಲ್ಲು.

ಕನ್ನಡ ಅಕ್ಷರ ಮತ್ತು ಸಂಸ್ಕೃತಭಾಷೆ.

1. ಶ್ರೀಮದ್ವಾವಿಳ
2. ಸಂಗಸ್ಯ ನಂದಿ ಸಂ
3. ಘೇಹ್ಯರುಂಗಲೆ ಅ
4. ನ್ವಯೇಶೇಷ ಶಾಸ್ತ್ರ
5. ಜ್ಞ ಶ್ರೀಪಾಳ
6. ಮುನಿರಾತ್ರಿಯಃ
7. ತಚ್ಚಿಷ್ಯೋವಿದುಷಾಂ
8. ಶ್ರೇಷ್ಠಃ ಪದ್ಮಪ್ರಭ
9. ಮುನೀಶ್ವರಃ ತಸ್ಯ
10. ಪುತ್ರಃ ತಪೋತ್ತೀ
11. ದ್ಧರ್ಮಸೇನ ಮಹಾ
12. ಮುನಿಃ || ಸೋಯಂ
13. ಶುದ್ಧಃ ಸ್ವಭಾವಸ್ಮೊ
14. ಬಾಹ್ಯಾಂ [ತ] ರ ಪರಿಗ್ರಹಾ
15. ತ್ಯಕ್ತೋಜನಪದಾಗ್ರೈ
16. ತ್ರಿದಿವಂಗತ ವಾನ್ಮುಧ
17. ಃ

*Transliteration.*

1. śrīmad Drāvila-
2. samgasya Nandi-sam-
3. ghēhy Arumgaḷe a-
4. nvayē śēsha-śāstra-
5. jña Śrīpāḷa-
6. munir āśriyaḥ
7. tachchhishyō vidushām-
8. śrēsthah Padmaprabha-
9. muniśvaraḥ tasya
10. putraḥ tapō-ttī-
11. Ddharmasēna-mahā-
12. muniḥ || sōyam

13. śuddhha (h) svabhāva-stō
14. bāhyām [ta] ra-parigrahā-
15. t tyakto Jinapadāgre
16. Tridivam gata-vân budha-
17. h

*Translation.*

To the Arungaḷa-anvaya of Nandi-sangha of the auspicious Drāviḷa-sangha, belonged the sage Śrīpāḷa, versed in all the śāstras. His disciple was Padmaprabha-muni, foremost among the learned. His son was Dharmasēna, the great sage, full of austerities. This wise man with absolute purity in life renounced all things external and internal and went to heaven devoted to the feet of Jina.

*Note.*

This records the death by sanyāsa of a Jaina ascetic named Dharmasēna of Nandi-sangha. He is said to be the son (disciple) of Padma-prabha, himself a disciple of Śrīpāḷa, the Jaina guru.

No date is given in the record. There is a Śrīpāḷa-traividya, a Jaina guru referred to in several inscriptions. (See E.C. V Intr. p.14).

The characters seem to belong to the 13th century.

44

At the same village Varuṇa on a slab to the north-east of the village.

Size 2' × 2'.

Old Kannada language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ಕನಕಾ ಗ್ರಾಮದ ಈಶಾನ್ಯ ಮೂರೆಯಲ್ಲಿ ಎರಡು ದಾರಿ ಸೇರುವ ಕಡೆ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2' × 2'.

ಹಳಗನ್ನಡಕ್ಷರ ಮತ್ತು ಛಾಪಿ.

1. . . . .
2. . . . . ನಡಿಕೃ . . . . ಸಿ .
3. ಉ ಸಾನಿರಕ್ಕೆ ನೋಳಿ . . . . ಸಿ . . . .
4. ಕೊರನಿತ್ತಮರಿಯಾದಿ
5. ವಮ್ಮರಿಯಾದಿ ಪ್ರಾದಕೆಯ್ದಾರ್
6. ನೆಲ್ಲಕ್ಕಿ ಸೊಲ್ಲಗೆಯು ವಿಚ್ಚಾರ್
7. ಇದಾನಟಿತ್ತೊನ್ನ ಇಮ್ಮಹಾ
8. ಪಾತಕನಪ್ಪೊನ್

*Note.*

Several letters are lost in lines 1 to 3 and the inscription is thus very incomplete. Somebody seems to have made a grant of a *sollage* (a measure) of *nellakki*



At the village Varuṇa in the hobli of Varuṇa, on a stone in the fencing of the land of Maraiya, son of Mariya Lingappa.

Kannada writing and Sanskrit language.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ಕನಕಗ್ರಾಮದ ಮರಿಯ ಲಿಂಗಪ್ಪನ ಮಗ ಮರೈಯ್ಯನ ಹೊಲದ ದೇಲಿಯಲ್ಲಿರುವ ಕಲ್ಲು.

ಕನ್ನಡ ಅಕ್ಷರ ಮತ್ತು ಸಂಸ್ಕೃತಭಾಷೆ.

1. ಶ್ರೀಮದ್ವ್ಯಾಖ್ಯಾನ
2. ಸಂಗಸ್ಯ ನಂದಿಸಂ
3. ಘೇಹ್ಯರುಂಗಲೆ ಅ
4. ನೈಯೇಶೇಷ ಶಾಸ್ತ್ರ
5. ಜ್ಞ ಶ್ರೀಪಾಳ
6. ಮುನಿರಾತ್ರಿಯಃ
7. ತಚ್ಚಿಷ್ಯೋವಿದುಷಾಂ
8. ಶ್ರೇಷ್ಠಃ ಪದ್ಮಪ್ರಭ
9. ಮುನೀಶ್ವರಃ ತಸ್ಯ
10. ಪುತ್ರಃ ತಪೋತ್ತೀ
11. ದ್ಧರ್ಮಸೇನ ಮಹಾ
12. ಮುನಿಃ || ಸೋಯಂ
13. ಶುದ್ಧಃ ಸ್ವಭಾವಸ್ತೋ
14. ದಾಹ್ಯಾಂ [ತ] ರ ಪರಿಗ್ರಹಾ
15. ತ್ಯಕ್ತೋಜನಪದಾಗ್ರೇ
16. ತ್ರಿದಿವಂಗತ ವಾನ್ಮುಧ
17. :

*Transliteration.*

1. śrīmad Drāviḷa-
2. samgasya Nandi-saṃ-
3. ghēhy Arumgaḷe a-
4. nvayō'sēsha-śāstra-
5. jña Śrīpāḷa-
6. munir āśriyaḥ
7. tachchhishyō vidushām-
8. śrēsbṭhaḥ Padmaprabha-
9. muniśvaraḥ tasya
10. putraḥ tapō-ttī-
11. Ddharṃasēna-mahā-
12. muniḥ || sōyaṃ

13. śuddhha (h) svabhāva-stô
14. bāhyām [ta] ra-parigrahâ-
15. t tyakto Jinapadâgre
16. Tridivam gatavân budha-
17. h

*Translation.*

To the Arungaḷa-anvaya of Nandi-sangha of the auspicious Drāviḷa-sangha, belonged the sage Śrīpāḷa, versed in all the śāstras. His disciple was Padmaprabha-muni, foremost among the learned. His son was Dharmasēna, the great sage, full of austerities. This wise man with absolute purity in life renounced all things external and internal and went to heaven devoted to the feet of Jina.

*Note.*

This records the death by sanyāsa of a Jaina ascetic named Dharmasēna of Nandi-sangha. He is said to be the son (disciple) of Padma-prabha, himself a disciple of Śrīpāḷa, the Jaina guru.

No date is given in the record. There is a Śrīpāḷa-traividya, a Jaina guru referred to in several inscriptions. (See E.C. V Intr. p.14).

The characters seem to belong to the 13th century.

44

At the same village Varuṇa on a slab to the north-east of the village.

Size 2' × 2'.

Old Kannaḍa language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ಕನಕಾ ಗ್ರಾಮದ ಈಶಾನ್ಯ ಮೂರೆಯಲ್ಲಿ ಎರಡು ದಾರಿ ಸೇರುವ ಕಡೆ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2' × 2'.

ಹಳಗನ್ನಡಕ್ಕರ ಮತ್ತು ಧಾಷ.

1. . . . .
2. . . . . ನಡಿಕೃ . . . . ನಿ .
3. ಉ ಸಾನಿರಕ್ಕೆ ನೊಳಿ . . . . ನಿ . . . .
4. ಕೊರನಿತ ಮರಿಯಾದಿ
5. ವಮ್ಮರಿಯಾದಿ ಪ್ರಾದಕೆಯ್ದಾರ್
6. ನೆಲ್ಲಕ್ಕಿ ನೊಲ್ಲಗೆಯು ವಿಟ್ಟಾರ್
7. ಇದಾನಟಿತ್ತೊನ್ನ ಇಮ್ಮಹಾ
8. ಪಾತಕನಪ್ಪೊನ್

*Note.*

Several letters are lost in lines 1 to 3 and the inscription is thus very incomplete. Somebody seems to have made a grant of a *sollage* (a measure) of *nellakki*

(rice from paddy). There is also reference to a district known as six thousand country. He who violates the grant is stated to incur the five great sins.

No date is given nor king named.

The old characters used, and the use of old and obsolete Kannaḍa forms *keyḍār*, *vittār*, *alittōn*, *appōn*, point to an early date for the inscription, 8th or 9th century A.D. A similar grant made by the lord of Punnāḍ Six Thousand in the reign of the Ganga King Śivamāra is found at Debūr in Nanjangud Taluk, and is assigned to 810 A.D. by Rice (Nanjangud 26). This record may also belong to the same period.

#### 45

On a slab set up on the road to the tank at the village Maddūr in the hobli of Chatṇahallī.

Size 6' × 1'—3".

Kannaḍa language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಟ್ಟಹಳ್ಳಿ ಹೋಬಳಿ ಇನಾಮ್ ಮದ್ದೂರ್ ಗ್ರಾಮದ ಕೆರೆಗೆ ಹೋಗುವ ದಾರಿಯಲ್ಲಿ ಇರುವ ಶಾಸನದ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6' × 1½'.

1. ಕರನಂವತ್ಸರದ ಕಾರ್ತಿ
2. ಕನುಗಲ್ಲು ಬೆಂಡುಗಹ
3. ಲಯ ಸಿದ್ಧೋದಯಮಕ್ಕ
4. ಲು ಬೊಳಸಿವೆಗಲುಡಕಂ
5. ಭಳನಂಜೆಗಲುಡನವರಿಗೆ
6. ಲಕ್ಕತಹಳರಂಗೊಡೆಯರು ಮ
7. ರುಸುತ್ರಿಕೊಟ್ಟಕ್ಕಮವೆಂತೆಂದರೆ
8. ಗ ೩೦ ಸುತ್ರಿಯಧಕ್ಕೆ ತಪಿದ
9. ರೆ ಸತ್ತ ನಾಯಕುಳತಕತೆ
10. ತ್ತಿಂದಹಾಗೆ ದೇವಲೋಕ ಮರ್ತ್ಯ
11. ಲೋಕಕ್ಕೆ ಹೊಜಗು ತಮಿ ಅಂ
12. ಣನ ಬರಹ ರಂಗೊಡೆಯ ವೊಪ್ಪ

Note.

This records the renewal of the grant of *sutri* or *śrōtriya-vṛitti* (grant of land with fixed assessment of quitrent generally made to priests) of the village Beṇḍugahallī, made by Rangodeyar of Lakkatahallī to Bōḷa Sivegaḍa and Kambhaḷi Nanjegaḍa sons of Siddodeya of Beṇḍugahallī. A sum of 30 gadyāṇas was fixed as the quitrent to be paid. Imprecations are given against the violators of the grant.

The writer of the grant is named Tammi Anna. The signature of the donor Rangodeyar is given at the end.

The date of the grant is Khara sam. Kār su. 1 No Śaka year is given. The characters seem to belong to the 17th century A.D.

At the same village Maddûr in the hobli of Chatnahalli, on a slab in the wall to the right of sukhāṇṣi in the Sômesvara temple.

Size  $3\frac{1}{2}' \times 2'$ .

Kannada language and characters.

ಅದೇ ಇನಾಮ್ ಮದ್ದೂರು ಗ್ರಾಮದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಸುಖನಾಸಿಯ ಬಲಗಡೆ ಗೋಡೆಯಮೇಲೆ.

ಪ್ರಮಾಣ  $3\frac{1}{2}' \times 2'$ .

1. ಶ್ರೀಮತ್ಸಚ್ಚ
2. ದಾನಂದ ನಿತ್ಯನ
3. ಂಪನಸ್ವರೂ
4. ಪೆ ಮದ್ದೂರಸೋಮೇ
5. ಸ್ವರಂಗ ಮಲ್ಲರಾಜ
6. ನ ಭಕ್ತಿಯಶ್ವಾಸೇ

*Note.*

This records some grant of land made by Mallarāja for the god Sômesvara at Maddûr.

No date is given. The characters seem to belong to the 19th century A.D.

#### HEGGADADEVANKOTE TALUK

On a slab at the deserted village Horamarali in the hobli of Hampapur.

Kannada language and characters.

Size  $2'-6'' \times 2'$ .

ಹೆಗ್ಗಡದೇವನಕೋಟೆ ತಾಲ್ಲೂಕು ಹಂಪಾಪುರದ ಹೋಬಳಿ ಹೊರಮರಳಿ ಗ್ರಾಮದಲ್ಲಿ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ  $2\frac{1}{2}' \times 2'$ .

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಃಸ್ತುಂಬಿಚಂದ್ರ ಚಾಮರಚಾರವೇ ತೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲ ಸ್ತಂಭಾಯ
  2. ಶಂಭವೆ ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವರುಷ ರಾಜ್ಯನೆಯ ಸಂದುವರ್ತಮಾನ ವಾದ ಸೌಮ್ಯಸಂವತ್ಸ
  3. ರದ ಕಾರ್ತಿಕ ಶುಕ್ಲ ಭೌಮವಾಸರದಲು ಕಾವೇರಿಮಧ್ಯ ವರ್ತಿಯಾದ ಶ್ರೀರಂಗ ಪಟ್ಟಣವೆಂಬ ಗೌತಮ ಕ್ಷೇತ್ರದ ಶ್ರೀರಂಗನಾಥ ಸ್ವಾಮಿ
  4. ಯವರ ಚರಣಾರವಿಂದ ಸಂನಿಧಿಯಲ್ಲಿ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ
- ೨೨ ನವೆಂಬರ್ ೧೯೧೨

5. ವಡೆಯರವರು ಶ್ರೀರಂಗ ಪಟ್ಟಣದ ನಿಂಹಾನನಾಧೀಶ್ವರರಾಗಿ ಪ್ರತಿಷ್ಠಾಪಿಸಿ ಗೃಹಾಧಿಪತಿಗಳು ಅವರ ಕುಮಾರರು ಕಂಠೀರವ
6. ಮಹೀಪಾಲಕರು ಆಶ್ರೇಣೀಶ್ವರದ ಆಶ್ವಾಸನ ಸೂತ್ರದ ರುಕ್ಮಾಶಾಖೆಯ ದೇವರಾಜ ವಡೆಯರ ಪೌತ್ರರಾದ ದೇವರಾಜ ವಡೆಯರ ಪುತ್ರರಾದ
7. ದ ಕಂಠೀರವ ಮಹೀಪಾಲಕರು ಆಶ್ರೇಣೀಶ್ವರದ ದ್ರಾಹ್ಮಾಣನೂತ್ರದ ಸಾಮಾಂತರ ಚಕ್ರ ನಂಜುಂಡ ಭಟ್ಟರ ಪೌತ್ರರಾದ ಸುಬ್ರ
8. ಹೃಣ್ಯಭಟ್ಟರ ಪುತ್ರರಾದ ನಂಜುಣ ವಾರಣಾಸಿಗಳಿಗೆ ಕೊಟ ಶಿಲಾಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ನಮಗೆ ಕಾವೇರಿ ಕವಿರಾ
9. ಮಧ್ಯ ವರ್ತಿಯಾದ ಹುಯನಲನಾಡಿಗೆ ಸಲುವ ಕೊತ್ತಾಳಾಲಕೆ ಸಲುವ ಉಪಗ್ರಾಮ ಹೊರಮಳಲ ಪುರಗ್ರಾಮವನು ನಹಿರಂ
10. ಷೋಡಶದಾನಧಾರಾ ಪೂರ್ವಕವಾಗಿ ನಿಮಗೆ ಯೇಕ ಸ್ವಾಮ್ಯವಾಗಿ ಕೊಟವಾಗಿ ಯೀಗ್ರಾಮದ ಚತುಸ್ವೀಮೆ ವಿವರ ಗ್ರಾಮಕೆ ಮೂಡ
11. ಉ ಹೆಬ್ಬಳವೆ ಯೆಲ್ಲೆ ಅಗ್ನಿಮೂಲೆಯಲ್ಲಿ ಆತ್ಮನುನಪುರದ ಕೆಂಬರೆಹಳ ಹೆಬ್ಬಳದ ಕರೆಕಲ್ಲು ಧರದ ಕೈಪಡುವಲು ಗ್ರಾಮಕ್ಕೆ ನೈರುತ್ಯ
12. ಮೂಲೆಚಕಬೆಟದ ಬಳಿ ಕಲ್ಲು ಧರ ಗ್ರಾಮಕ್ಕೆ ಪಡುವಲು ಮಲ್ಲೆದೇವರಬೆಟ್ಟವೆ ಯೆಲ್ಲೆ ಗ್ರಾಮಕ್ಕೆ ವಾಯವ್ಯ ಮೂಲೆಯಲ್ಲಿ ಚಾಮರಾ
13. ಪುರದ ಯೆಲ್ಲೆವತ್ತಿನಲ್ಲಿ ಸಾರಗದ ಗುಡ್ಡದ ಬಳಿಯಲ್ಲಿ ಕಲ್ಲು ಯೀಕಲ್ಲಂದಂ ಮೂಡಲು ಗ್ರಾಮಕೆ ಬಡಗಲು ಆಬಲವಾಡಿ
14. ಯೆಲ್ಲೆಗಟ್ಟಿನಲಿ ಹಳಗೆರೆದಾರಿಗೆ ಪಡುವಲು ಆಲದಮರದ ಬಳಿಯ ಕಲ್ಲು ಹೊಸಕೆರೆಗೆ ಮೂಡಲು ಕಲ್ಲು ಧರ ಕಲ್ಲ ಹಳ್ಳಿ ಪೇಣಿ
15. ಧಾವಿನಲಿ ಕಾರೆಮಾಳಕೆ ಯೀಶಾನ್ಯದಲಿ ಕಲು ಧರ ಯೀಕಲ್ಲಂದಂ ತೆಂಕಲೂ ಹೆಬ್ಬಳವೆ ಯೆಲ್ಲೆ ಈಶಾನ್ಯ ಮೂಲೆ ಬಿದಿರ ಮೆಳೆ ಹೆಬ್ಬ
16. ಳದತಡಿ ಕಲ್ಲು ಧರಂತು ಕಲ್ಲು ಒಯೀಚತುನೀಮೆ ಪೊಳಗುಳ್ಳ ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಶಾಣ ಅಕ್ಷೀಣ ಆಗಾಮಿ ಸಿದ್ಧ ಸಾಧ್ಯಂ
17. ಗಳೆಂಬ ಅಷ್ಟ ಭೋಗ ತೇಜಸ್ವಾಮ್ಯಗಳು ನಿಮಗೆ ಸಲುವದು ಈಗ್ರಾಮಕೆ ಸಲುವ ಗೃಹಾರಾಮ ಕ್ಷೇತ್ರಗದ್ದೆ ಬೆದ್ದಲು ಕಾಡಾರಂ
18. ಬನೀರಾರಂಭ ಹೊಗೆಹಣ ಮನೆವಣ ಮೂಟೆ ಸುಂಕಮಗ್ಗ ಮೆಳೆ ದೆರಿಗೆ ಜಾತಿಕೂಟ ಕಾಣಿಕೆ ಕಂದಾಯ ಮದುವೆ ಸುಂಕಚರಾ
19. ದಾಯ ತೆರಿಗೆ ಮುಂತಾದ ಯೇನು ಉಂಟಾದರೂನಿಮಗೆಸಲುವದು ನೀಲುಮಾಡುವ ಅಧಿಕೃತ ದಾನ ಪರಿವರ್ತನೆ ವೆವಹಾರ ಚತುಷ್ಟಕೆನೆ
20. ಉವದು ಯಂದು ಆಶ್ರೇಣೀಶ್ವರದ ದ್ರಾಹ್ಮಾಣನೂತ್ರದ ಸಾಮಾಂತರ ಚಕ್ರನಂಜುಂಡ ಭಟ್ಟರ ಪೌತ್ರರಾದ ಸುಬ್ರಹ್ಮಣ್ಯ ಭಟ್ಟರಪು
21. ತ್ರರಾದ ನಂಜುಣವಾರಣಾಸಿಗಳಿಗೆ ಆಶ್ರೇಣೀಶ್ವರದ ಆಶ್ವಾಸನ ಸೂತ್ರದ ರುಕ್ಮಾಶಾಖೆಯ ದೇವರಾಜ ವಡೆಯರ ಪೌತ್ರರಾದ ದೇವ
22. ರಾಜವೊಡೆಯರ ಪುತ್ರರಾದ ಕಂಠೀರವ ಭೂಪಾಲಕರು ನೀಲುನಿಂಮ ಪುತ್ರಪುತ್ರ ಪಾರಂಪರ್ಯವಾಗಿ ಆಚಂದ್ರಾರ್ಕ್ ಸ್ಥಾಯಿಗಳಾಗಿರು

23. ದಿಂ ಅನುಭವಿಸಿಕೊಂಡು ಬರುವಿರಿಯೆಂದು ಕೊಟ್ಟ ಶಿಲಾ ಶಾಸನಂ . . . . . ಕ್ಷರಮಜಾತಾ  
ಕ್ಷರಂವಾ ತತ್ಸರ್ವವಂ ಶಾಸನತಂಪ್ರಮಾ
24. ಣಮಿತಿ ನಾಮಾನ್ಯೋಯಂ ಧರ್ಮ ಸೇತು ನರಾಣಾಂ ಕಾಲೇ ಕಾಲೇ ಪಾಲನೀಯೋ ಭವದ್ಧಿಃ  
ಸರ್ವಾನೇತಾನ್ ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂ
25. ದ್ರಾನ್ ಭೂಯೋ ಭೂಯೋಯಾಚತೇ ರಾಮಚಂದ್ರಃ | ದಾನಪಾಲನಯೋ ಮರ್ಘ್ಯೇ ದಾನಾ  
ಶ್ರೇಯೋನು ಪಾಲನಂ ದಾನಾ ಸ್ವರ್ಗಮವಾಪ್ನೋ
26. ತಿಪಾಲನಾದಚ್ಯುತಂಪದಂ || ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂಪುಣ್ಯಂ ಪರದತ್ತಾನು ಪಾಲನಂ ಪರದತ್ತಾ  
ಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಶ್ಚ [ಷ್ಠ] ಲಂಭ
27. ವೇತು | ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋ ಹರೇತಿ ವಸುಂಧರಾಂ ಪಷ್ಪಿವ್ಯರ್ಷಃ ಸಕನ್ಯಾಣಿ ವಿಷ್ವಾ  
ಯಾಂ ಜಾಯತೆ ಕ್ರಮಿಃ
28. ಯೇಕೇವ ಭಗಿನೀ ಲೋಕೇ ಸರ್ವೇ ಪಾಮೇವ ಭೂಭುಜಾಂ ನಭೋಜ್ಯಾ ನ ಕರಗ್ರಾಹ್ಯಾ ವಿಪ್ರದತ್ತಾ  
ವಸುಂಧರಾ

*Transliteration.*

1. śubāni astu | namas tunga-śiras-tumbi-chandra-chāmara-chârave trailôkya-  
nagarâ-rambha-mûla-stambhâya
2. Śaumbhave svasti śrî vijayâbhyudaya Śalivâhana Śaka varusha 1591 neya  
samdu vartamânâvâda Saumya-samvatsa-
3. rada Kârîtika su 12 Bhaumavâsaradalu Kâvêri-madhyavartiyâda Śriramga-  
paṭṭāṇav eṇba Gautamakshêtrada Śriramganâtha-svâmi-
4. yavara charaṇâravinda-sannidhiyalli śrîmad-râjâdhîrâja râjaparamêśvara  
śrî vîrapratâpa śrîman Maisûru Dêvarâja-
5. voḍeyaravaru Śriramgapaṭṭāṇada simhâsanâdhîśvararâgi prutvi-râjyam  
gaiyuttiralu avara kumâraru Kaṇṭhîrava-
6. mahîpâlakaru Âtrê[yasa]gôtrada Âslâyana-sûtra Rukusâkheya Dêvarâja-  
vaḍeyara pautrarâda Dêvarâjavōḍeyara putrarâ-
7. da Kaṇṭhîrava-mahîpâlakaru Âtrê[yasa]gôtrada Drâhyâyāṇa-sûtrada Sâma-  
sâkheya Chikkanamjundabhaṭṭara pautrarâda Subra-
8. mhaṇyabhaṭṭara putrarâda Namjanṇavâraṇâsigalige koṭa Silâśâsanada  
kramav emtemdare namage Kâvêri-Kapilâ-
9. madhyavartiyâda Huyasalanâḍige saluva Kottâgâlake saluva upagrâma  
Horamaḷalipura grâmavanu sahiram-
10. ṇyôdaka-dâna-dhârâpûrvakavâgi nimage yêka-svâmyavâgi koṭevâgi yî-  
grâmada chatussime vîvara grâmake mûḍa-
11. lu Hebballave yelle agnimûleyalli Atyamṇṇanapurada Kēmbarehaḷa  
Hebballada karekallu 1 yidakke paḍuvalu grâmakke nairutya-
12. mûle Chikabêṭada baḷi kallu 1 grâmakke paḍuvalu Malledêvara beṭṭave  
yelle grâmakke vâyavya-mûleyalli Châmalâ-
13. purada yelle-vattinalli Sâragadaguḍḍada baḷiyalli kallu 1 yî kallimḍam  
mûḍalu grâmakke baḍagalu Âbalavâḍi

14. yallegattināli Haligeredārige paḍuvalu ālada marada baḷiya kallu Hosakerege mūḍalu kallu 1 Kallahallī vōṇi
15. thāvināli Kāremālake yīśānyadali kalu 1 yī kallimdam temkalū Hebballave yelle īśānya mūle bidira meḷe hebba-
16. ḷḷada taḍi kallu 1 antu kallu 7 yī chatusīme voḷaguḷḷa nidhi nikshēpa jala-pāsāṇa akshīṇi āgāmi siddhha sādhyam-
17. gaḷemba aṣṭabhōga tējasvāmyagaḷu nimage saluvadu ī grāmaka saluva grihārāma kshētra gadde bedḍalu kāḍāram-
18. ba nīrārambha hogehaṇa manevaṇa mūṭe suṃka magga meḷiderige jātikūṭa kāṇike kaṃḍāya maduve-suṃka chara-
19. dāyaterige muṃtāda yēnu umtādarū nimage saluvadu nī ū māḍuva ādhi kraya dāna parivartane vevahāra chatuṣṭayake sa-
20. luvadu yaṃdu Ātregōtrada Drāhyāyaṇa-sūtrada Sāmasākhya Chikananjunḍa-bhaṭara paṭrarāda Subramhanya-bhaṭṭara pu-
21. trarāda Nanjaṇṇa Varāṇāsigaḷige Ātregōtrada Āślāyanasūtrada Rukusākhya Dēvarāja-voḍeyara paṭrarāda Dēva-
22. rāja-voḍeyara paṭrarāda Kanṭhīravabhūpālakaru nī ū nimma putra paṭra pāraṃparyavāgi āchandrarka-sthāyigaḷagi sukha-
23. diṃ anubhavisikoṃḍu baruviriyemdu koṭṭa śilāsāsanam . . . . ksharam ajātāksharam vā tat sarvavam śāsanatam pramā-
24. nam iti sāmānyōyam dharma-sētur narāṇām kālē kālē pālanīyō bhavadbhiḥ sarvān ētān bhāvināḥ pārthivīm-
25. drān bhūyō bhūyō yāchatē Rāmachandraḥ 1 dāna-pālanayor madhyē dānā śreyōnupālanam dānā svarggam avāpnō-
26. ti pālanād achyutam padam 11 sva-dattā dviguṇam puṇyam paradattānupālanam para-dattāpālārēṇa sva-dattam nishphalam bha-
27. vētu 1 sva-dattām paradattām vā yōharēti vasumdharam shasṭir vvarshasahasrāṇi viṣṭāyām jāyate krimih
28. ēkēva bhagīnī lōkē sarvēśham ēva bhūbhujam na bhōjyā na karagrāhyā vipradattā vasumdhara

*Translation.*

Good fortune. Salutation to Śambhu.

Be it well. In the auspicious year 1591 of the Śalivāhana era, during the year Saumya, on Tuesday, the 12th day of the bright fortnight of Kārtika :—In the presence of the lotus feet of the God Śrī Ranganāthadēvaru of Gautamakshētra known as Śrīrangapaṭṭaṇa, situated between the branches of the Kaveri :—

While the illustrious rājādhirāja rājaparamēśvara, śrī vīrapratāpa Maisūra Dēvarāja Voḍeyar was ruling the earth seated on the throne of Śrīrangapaṭṭaṇa ; his son Kanṭhīrava-mahīpālaka :—

Kaṇṭhîrava-mahîpâlaka, son of Dêvarâja Voḍeyar, grandson of Dêvarâja Voḍeyar of Âtrêyagôtra, Âslâyana-sûtra, and Rukuśâkhe, granted the following stone śâsana to Nanjaṇṇa Vâraṇâsi, grandson of Chikka Nanjuṇḍabhaṭṭa and son of Subrahmanyabhaṭṭa of Âtrêya-gôtra, Drâhyâyana-sûtra and Sâmaśâkhe:—

Whereas we have granted with pouring of water on gold, the village Horama-lalipura, a hamlet of Kottâgâla belonging to Huyasalanâḍ, situated between the Kâvêri and Kapilâ and belonging to us, the following are the boundaries of this village which is to be enjoyed by you singly (êka-svânîya):—eastern boundary, big channel; to the south-east, the black stone of Kembarehaḷḷa Hebbalḷa of Atyaṇṇanapura is the boundary; to the west of this and near the small hill in the south-west corner of the village is a stone (forming the boundary); to the west of the village, Malledêvarabettâ is the boundary; to the north-west of the village is a stone near Sâragadaguḍḍa at the boundary of Châmalâpura; to the east of this stone and to the north of the village to the west of the road to Haligere in the boundary of Âbalavâḍi is a stone near the banyan tree, to the east of Hosakere (new tank); to the north-east of Kâreṇâlâ near the lane of Kallahalḷi is a stone: to the south of this stone, the big channel forms the boundary: in the north-east corner is a stone on the bank of the Bidirameḷe (bamboo grove) channel—all together 7 stones:—All the eight rights of possession and property within the village including all the income from house, garden, lands dry and wet, fields depending upon rain for crops, fields which are artificially irrigated, smoke tax, house tax, customs duties on merchandise, loom tax, *meliderige*, tax on caste disputes, presents, *kandâya*, marriage tax, tax on income from movables will be enjoyed by you. You will also be invested with the four rights of mortgage, sale, gift and exchange.

To this effect Kaṇṭhîrava Bhûpâlaka, son of Dêvarâja Voḍeyar and grandson of Dêvarâja Voḍeyar of Âtrêya-gôtra and Âslâyana-sûtra granted to Nanjaṇṇa Vâraṇâsi, son of Subrahmanyabhaṭṭa and grandson of Chikka Nanjuṇḍabhaṭṭa of Âtrêya-gôtra, Drâhyâyana-sûtra and Sâmaśâkhe. You may enjoy this in happiness for as long as the sun and moon endure with your sons and grandsons, etc., in lineal succession. To this effect is this stone śâsana given. Whatever deficiencies may exist in the record, whether of omission of letters or of addition of letters, the śâsana is the authority (usual imprecatory verses).

#### Note.

This records the gift of the village Horama-lalipura, a hamlet of Kottâgâla in the Huyasalanâḍ, situated between the Kâvêri and Kapilâ rivers, to a Brahman named Nanjaṇṇa Vâraṇâsi, son of Subrahmanyabhaṭṭa by Prince Kaṇṭhîrava, son of Dêvarâja, King of Mysore and grandson of Dêvarâja Voḍeyar, during the reign of Dêvarâja Voḍeyar, father of the donor. The date given is Tuesday the 12th



lunar day of the bright half of Kârtika in the year Saumya, 1591st year of the Śâli-vâhana era, and corresponds to Tuesday 26th October 1669. Regarding this Kanṭhîrava Bhûpâlaka, son of Dêvarâja Voḍeyar, there are a few inscriptions which record grants made by this prince during his father's reign. He was the younger brother of Chikkadêvarâja who later became king after his father's death. Apparently during the latter part of his father's reign, Chikkadêvarâja exercised very little influence, his younger brother taking a leading part in the government of the country even making grants to temples, priests, etc. (E.C. III, T. Narsipur 96 : E.C. IV, Heggadadevankote 57 and 119). According to tradition Chikkadêvarâja was confined at Hangala during this period and was released after his father's death and became king. The succession of Dêvarâja Voḍeyar, as king after another Dêvarâja Voḍeyar is referred to in several inscriptions which refer to the elder Dêvarâja Voḍeyar as younger brother of Râja Voḍeyar who defeated Tirumalarâja and made Śrîrangapaṭṭana his capital (E.C. III, Seringapatam 14 of 1686 A.D.). Wilks in his *History of Mysore* (Part I p. 35) writes however differently. According to him Muppin Deo Raj, the eldest son of Bole Cham Raj, left four sons of whom the eldest son Dod Devaiya was an old man and had a son Chick Deo Raj aged 32. The younger or fourth brother of Dod Devaiya was also no more than 3½, the same age as his nephew. This is the person who was selected to the exclusion of the three elder brothers and their male issue, although after his decease they again reverted to the same son of the elder brother at 45, whom they had passed over at 32. Wilks seems to have been considerably confused regarding the succession and had not the benefit of reading the inscriptions of the time. The *Palace History* "Annals of the Mysore Royal Family Part I" makes Dêvarâja Oḍeyar son of Muppina Dêvarâja Oḍeyar, who was a brother of Râja Voḍeyar. It also refers to his two sons Chikka Dêva Râja and Kanṭhîrava Arasinavarû, of whom the former is said to have been sent to Hangala for acquiring learning and wisdom and only came to Seringapatam after his father's death. The younger son Kanṭhîrava is said to have been present at Śrîrangapaṭṭana with his father (p. 95--103).

#### NANJANGUD TALUK.

#### 48

At the village Hattavâl in Chikkaiyana-chhatrada Hobli on a stone set up in front of the Mâri temple.

Size 4' × 3'.

## Kannada language and characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಚಿಕ್ಕಯ್ಯನ ಭತ್ತದ ಹೋಬಳಿ ಇನಾಮ್ ಹತ್ತವಾಳು ಗ್ರಾಮದ ಊರಮುಂದೆ ಮಾರಿಗುಡಿ ಬಳಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 3'.

1. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹ
2. ಶಕವರುಷ ೧೪೨೪ ಸಂದ ಯಿಪ್ಪತ್ತೈದನೆಯ ದುಂ
3. ದುಭಿ ಸಂವತ್ಸರದ ಆಶ್ವಯುಜ ಬ ೧೦ ಲು ತಿಪ್ಪರನ
4. ವೊಡೆಯರ ಬಂಟ ರಾಮರಾಜ ವೊಡೆಯರು ಸೋಮಯ್ಯ
5. ರಾಮಯ್ಯ ವೊಡೆಯರ ಮಕ್ಕಳು ಹಿರಿಯ ವೀರಯ್ಯ
6. ವೊಡೆಯರಿಗೆ ಕೊಟ್ಟ ಹಾಡಯ ನೀಮೆಯ ಮೂಡಣ.
7. ಡಿಯಸ್ತಳದ ಹತ್ತಿವಾಳ ಗ್ರಾಮವನೂ ನಿಮಗೆ ಸೋತ್ರಗುತ್ತಿಗೆ
8. ಯಾಗಿಕೊಟ್ಟ ಸಂಮಂದ ಆ ಗ್ರಾಮಕೆ ಸಲುವ ಕಾಡಾರಂಬ ಗ
9. ದ್ದೆ ಹೊಲ ನೀರಾರಂಬ ಕೆಪ್ಪ ಕಾಲುವೆ ಅಚ್ಚುಕಟ್ಟು ಯೇರುಯೇ
10. . . . ಗುಯ್ಯಲು ತೋಟ ತುಡಿಕೆ ಮನೆದೆಪ್ಪ ಮಗ್ಗದೆಪ್ಪ ಸುಂಕಗೊ
11. ಡಗೆ ಸಕಲ ಸುವರ್ಣಾದಾಯ ಭಕ್ತಾದಾಯ ಯೇನುಂಟಾದ ಸಾಮ್ಯ
12. ವನು ಆಗು ಮಾಡಿಕೊಂಡು ತೆಪ್ಪವ ಗುತ್ತಿಗೆಯ ಹೊಂನು ಗ ೩೦ ಅಕ್ಷ
13. ರದಲು ಮೂವತ್ತು ಹೊಂನು ಮುಕಂದಾಯ ಮಾರ್ಗದಲಿ ತೆಪ್ಪವೆ ಯ
14. ಂದು ಕೊಟ್ಟ ಸುದ್ದಿಸಾನನ ಸ್ಥಾನಮಾನ್ಯ ನಡೆವ ಮರ್ಯಾದೆ ಸಲುಗುದು
15. ಯಿದಲ್ಲದೆ ಅಳಿಲು ಆನ್ಯಾಯ ಬೇಡಿಗೆ ಕಾಣಿಕೆಯಿಷ್ಟ ಅಳಿಪಿ ಕೊಂ
16. ಡು ಧರ್ಮದಮೇರೆ ತಪ್ಪಿದರೆ ಸತ್ತನಾಯತಿಂದ ಸಮಾನ ಯಿದಕ್ಕೆ
17. ಗ್ರಂಥ ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹರೇತ ವಸುಂಧರಾಂ
18. ಶಪ್ಪಿವರುಷ ಶಾಸ್ತ್ರಾಣಿ ಯಿಷ್ಠಾಯಾಂಜಾಯತೇ ಶ್ರಿಮಿ ಸ್ವದ
19. ತ್ತಾ ದ್ವಿಗುಣಂ ಪರದತ್ತಾನು ಪಾಲನಂ ಪರದತ್ತಾಪಹಾ
20. ರೇಣಾ ಸ್ವದತಂ ನಿಲ್ಪಂಭವೇತ್ ||

## Transliteration.

1. svasti śrī jayābhyudaya Śālivāha-
2. śakavarusha 1424 samda yippttaidaneya Dum-
3. dubhi-samvatsarada Āśvayuja ba. 10 lu Tipparasa-
4. voḍeyara baṇṭa Rāmarāja-voḍeyaru Sōmayya-
5. Rāmayya-voḍeyara makkaḷu HiriyaVirayya-
6. voḍeyarige koṭṭa Hāḍaya-simeya mūḍaṇa.
7. ḍiya stalada Hattivāḷa-grānavanu nimage sōtra-guttige-
8. yāgi koṭṭa sammamda ā-grāmāke saluva kāḍāramba ga-
9. dde hola nīrāramba kere kālūve achchu-kaṭṭu yē
10. . . . guyyalu tōṭa tuḍike manedere sumkago-

11. ḍage sakala-suvarṇādāya bhattādāya yēnumṭāda sām̐ya-
12. vanu āgumādikomḍu teruva guttigeyahomnu ga 30 aksha-
13. radalu mūvattu homnu mu-kamdāya-mārgadali teruveya-
14. mḍu kotta sudha-sāsana sthāna mānya naḍeva maryāde saluvudu
15. yidallade alivu anyāya bēḍige kāṇike yisṭa aḷipi-kom-
16. ḍu dharinada mēre tappidare satta nāya timda samāna yidakke
17. . . . . sva-dattām para-dattām vā yō harēta vasumḍharām
18. śasṭi-varusha-sahasrāṇi yisṭhāyām jāyate krimi sva-
19. ttā dviguṇam paradattānupālanaṁ paradattāpahā-
20. rēṇā sva-datam nilpam bhavēt

*Translation.*

Be it well. In the year 1424 expired of the auspicious Śālivāhana era, on the 10th lunar day of the dark half of Āśvayuja in the year Dundubhi:—

Tipparasa Voḍeyar's *baṇṭa* (servant), Rāmarāja Voḍeyar granted the village Hattivāl in Hādaya-sīme and Mūḍaṇa. ḍiya-sthāla to Hiriya Virayya Voḍeyar, son of Sōmayya Rāmayya Voḍeyar . . . . .

As we have granted the village Hattivāl as *sōtra-guttage* to you, you will enjoy the rights of possession of the said village including lands dependent on rain for crops, rice lands, dry lands, lands irrigated artificially, tanks, channels, boundaries, ploughs?, gardens, big and small, house-tax, loom-tax, customs duties, income in gold and grain and pay 30 gadyāṇas or hons every year as mukḍandāya. To this effect is this sāsana given. All the rights of *sthāna* and *mānya* (grants to temples and individuals) in the village will continue as heretofore.

He who violates this and collects unjustly the taxes of alivu, *anyāya* (fines), bēḍige (benevolences), kāṇike (presents) will be guilty of the sin of eating a dead dog.

*Authority for this*:—He who confiscates land given by oneself or by another will be born as a worm in ordure for sixty thousand years. Protecting another's grant is twice as meritorious as making a gift oneself. By confiscating land given by others one's own gift is rendered useless.

*Note.*

This records the gift of the village Hattivāl (same as Hattidāḷu) to a Virāśaiva priest Hiriya Virayya Voḍeyar, son of Sōmayya Rāmayya Voḍeyar as *śrōtra-guttage* with a fixed assessment of 30 varahas payable thrice a year and free from all other imposts. The donor is Rāmarāja Voḍeyar, a subordinate of Tipparasa Voḍeyar. The date of the grant is Ś 1425 Dundubhi sam. Āśvayuja ba 10 equivalent to 25th September 1502. Tipparasa Voḍeyar was a subordinate of Krishṇarāya of Vijayanagar. See E.C. IX, Channapatna 24, etc.

At the village Hattavâl in the hobli of Chikkayyana-chhatra, on the slab on the verandah of the Mâri shrine.

Size 2'—6" × 1½'.

Kannada language and characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಚಿಕ್ಕಯ್ಯನ ಛತ್ರದ ಹೋಬಳಿ ಸರ್ವಮಾನ್ಯ ಹತ್ತವಾಳ ಗ್ರಾಮದ ಮಾರಿಗುಡಿ ಪಡಸಾಲೆಮೇಲೆ ಹಾಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 1½'.

ಶ್ರೀ

1. ಆಳದ ಮಹಾನಾಥ [ಮಿ] ಶ್ರೀಪ್ಪಜ
2. ವಡೆಯರವರು || ಬಹುಧಾ
3. ನೃ ಸಂವತ್ಸರ ಅಶ್ವಿಜ ಶು
4. ೧೪ ಲು ಸ್ವಾರಕಚೇರಿ ಬಕ್ಷಿ
5. ಭೀಮರಾಯರಿಗೆ ದಯಪಾಲ್ಪ
6. ಯಿನಾಮು ಕೊಡಿಗೆ ಹತ್ತ
7. ವಾಲುಗ್ರಾಮ . . .

*Note.*

This records the gift of the village Hattavâl as inâm kodage by the Mahârâja Kṛishnarâja Vodeyar III to Bhîmarâv, bhakshi of the Savâr Kachêri on the 14th lunar day of Âsvîja in the year Bahudhânya. This year evidently corresponds to 1818 A.D. as this is the only Bahudhânya occurring in his reign and the whole date corresponds to October 13, 1818 A.D. Bhakshi Bhîma Râo of Savâr Kachêri is also referred to in the Mysore Archæological report for 1912, p. 62 as having presented a silver horse vehicle and a Nandi vehicle to the Śrikanṭhêśvara temple at Nanjangûd in 1830 and 1834.

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LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT ARRANGED  
ACCORDING TO DYNASTIES AND DATES.

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128	9	Ś 1103 Śārvari sam. Mār. śu 10 Wednesday-28th November 1180 A. D. Friday ?	Ballāḷa II ....
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## ARRANGED ACCORDING TO DYNASTIES AND DATES.

## Contents and Remarks

Records the gift of Bāhubalikūṭa in the Panchabasadi of Daḍiganakere to the Jaina guru Mēghachandra of Kānur-gaṇa and Tintriṇi-gachchha by the ministers Maṇiyāne and Bharata.

Records the grant of customs dues of Bōgavadi and Kālabōvanahalli for the services in the Jaina basti at Bōgavadi (Bōgādi) by mahāpradhāna sarvādhikāri heggade Ballayya, māca of Māchirāja. The Jaina guru Padmaprabha was entrusted with the management of the basti.

Records the grant of bittuvaṭṭa for the tank Sātasamudra by Mahāpradhānaṃ Śrīkara-nada Heggade Mācha and Mahāpradhānaṃ Heggade Chandimayya Nāyaka, etc.

Records the construction of the tank named Śāntisamudra by Śāntaladēvi, wife of Māchirāja the chief of the accountants of Ballāḷa II.

Records the gift of 5 hons out of the Siddhāya of the village Śānti to the guru Achalaprakāśa by the king on the Kapilāshashṭhi day. Achalaprakāśa's guru named Paramahansa is stated to have come from Benares and set up the god Varada Narasimha at Grāma.

Contains the eulogies of the ascetic Achalaprakāśa, an Advaitic teacher well versed in the Vedas, Upanishads, astronomy, music, architecture, etc, highly honoured by the king. He was the disciple of Paramahansa, who was a disciple of Sarasvatī Bhaṭṭa Nārāyaṇa. The king and several officers are said to have made grants for the temple of Varada Narasimha set up by Achalaprakāśa at Grāma.

Records the gift of a bronze stool or tripod to the god Vijaya-Nārāyaṇa (now called Kēśava) at Beluhura (Belur) by Mahāpradhāna Lakshmīdhara-danṇāyaka.

Records a money grant made by the king for the Brahmans of the Brahmapuri of the temple of Narasimha at Śānti at the request of the guru Achalaprakāśa. His charities are also recounted.

Records the grant of tolls (Kāruka-sēve) at Śānti for keeping a perpetual lamp in the above temple of Narasimha at Śānti by certain persons Śōvaṇṇa, Dēvaṇṇa, Rāmaṇṇa, etc.

Records the gift of the village Chika Kanneyanahalli for the Śāntinātha basti at Halebīd by the king, the management being entrusted to the Jaina guru Māghanandi disciple of Kumudachandra of Mūlasaṅgha and Balātākāra gaṇa.

A vīragal of this reign.

A vīragal of this reign containing the eulogies of a warrior named Ballabōva or Ballāḷa.

A fragmentary record containing a grant made by artisans (Panchāḷa).



## LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT

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162	36	....	Dēvarāya ?
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			MYSORE KINGS.
167	38	Ś 1536 Ānanda sam. Āshādha śu 5 Friday—July 1, 1614 A.D.	Rāja Voḍeyar ....
175	47	Ś 1591 Saumya sam. Kār, śu 12 Tuesday—26th October 1669.	Dēvarāja Voḍeyar ....
120	7	Prajōtpatti, Chai. śu 15.	Kṛishṇarāja Voḍeyar II ? ....
183	49	Bahudhānya sam. Āsvija śu 14— October 13, 1818 A.D.	Kṛishṇarāja Voḍeyar III ....
170	41	Ś 1741 Pramāthi Chai. śu 1 Friday —25th March 1819 A.D.	Do
169	39	....	Do
			MISCELLANEOUS DATED
145	25	Ś 777 Ānanda Vaiś. śu 7 Va— mistake for Ś 877—954 A.D.	
142	23	Ś 1199 Īśvara sam Bhādrapada ba 4 —19th August 1277.	
131	10	Ś 1282, Śubhakrit Pushya śu 13 Sunday. S 1282 is Sārvari—Push, śu 10—Tuesday—27th December 1362 A.D.	
180	48	Ś 1425 Dundubhi sam. Āśvayuja ba 10—25th Sep. 1502 A.D.	
137	16	Ś 1477 Rākshasa sam. Pushya śu 1 —14th December 1555 A.D.	
139	17	Ś 1762 Sārvari sam. Māgha, śu 15— 9th December 1840.	

ARRANGED ACCORDING TO DYNASTIES AND DATES—*concl'd.*

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Contents and Remarks

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Records the construction of the Mallikārjuna temple at Kallamgere (now Kelagere) village and the formation of an agrahāra, etc. at the village by Varadeya Nāyaka son of Hiriya Honneya Nāyaka,

Records the grant of an agrahāra at Kellangere to Brahmans by Varadappa (Varadeya Nāyaka of the previous record).

Records the sale of a village by Mallu-heggade to Timmarsa in Hōrinād. The siddhāya of the village is stated to have been set apart for the *soniya-dharma* of the god Kaḷasanātha at Kaḷasa granted by Bhairarasa Voḍeyar.

Records the gift of a jewel called Padmapīṭha for the God Cheḷapīḷerāya at Mēlkōṭe by the king.

Records the gift of the village Horamaralipura in Kottāgāla to a Brahman named Nanjaṇṇa-Vāraṇāsi by the prince Kaṇṭhīrava-mahīpālaka, son of the above king.

Records the gift of a kaḷāsa to the Keśava temple at Grāma by Daḷavāyi Dēvarāja Voḍeyar and Sila Lingaṇṇa.

Records the gift of the village Hattavāl as inam to Bhakshi-Bhīmarāya of Savar Kachēri.

Gift of a jewelled crown called Śrīkaṇṭha-Muḍi to the God Śrīkaṇṭhēśvara at Nanjangūd.

Gift of a jewelled crown called Kṛishṇarāja-Muḍi for the God Chaluvarīyasvāmi (Cheḷapīḷerāya) at Mēlkōṭe by the king.

Gift of an image of Vāsantikādēvi by a Brahman named Mallidēva of Nekunda. There is some discrepancy about the date.

Records an attack by robbers on Boliya-Nāyaka on his return from his marriage in Lingadahallī-ghaṭṭa and his death.

Records an exchange of vṛittis at Honneyanahallī and Kaḍaga Māḷeyanāyakanahallī. An invocatory verse at the beginning of the record refers to the fight between the gods Vīrabhadra and Narasimha.

Records the gift of the village Hattivāl as *śrōtraṇṭuttage* to Hiriya Virayya Voḍeyar by Rāmarāja Voḍeyar, servant of Tipparasa Voḍeyar.

Gives some details of grants made to various priests in the temple of Uḷamēśvara at Malipaṭṭaṇa and of their duties.

Records the renovation of the above temple of Uḷamēśvara by a person named Venkaṭarāmaia.

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## APPENDIX A.

List of Photographs taken during the year 1939-40.

Serial No.	Size	Description	View	Village	District
1	8½" × 6½" ...	Stone inscription ...	Kadamba Chief Yereyanga.	Tumbadevanahalli.	Hassan
2-3	Do ...	Viragal inscription ...	...	Hirimadhure	Chitaldrug
4-5	Do ...	Copper plate inscription.	Chalukya King Vikramaditya.	Honnur	Do
6	6½" × 4½" ...	Copper plate seal ...	Do	Do	Do
7	8½" × 6½" ...	Mahalingesvara temple	North-west view ...	Varuna	Mysore
8	Do ...	Do ...	Mahishasuramardini ...	Do	Do
9	Do ...	Do ...	Carvings below eaves ...	Do	Do
10	Do ...	Basti site	Parsvanatha (sitting) ...	Do	Do
11	6½" × 4½" ...	Do ...	Do (standing) ...	Do	Do
12	Do ...	Do ...	Yaksha ...	Do	Do
13	Do ...	Do ...	Santinatha ...	Do	Do
14	Do ...	Fort	Guard rooms in the centre of quadrangle.	Bangalore City.	Bangalore
15	Do ...	Do	North-west view of the gate.	Do	Do
16	Do ...	Do	Warrior fighting a tiger	Do	Do
17	Do ...	Do	North-west view of Delhi Gate.	Do	Do
18	Do ...	Mallesvara temple ...	South-east view ...	Machalaghatta.	Mandya
19	Do ...	Lakshminarasimha temple.	South-west view ...	Somenahalli	Do
20	Do ...	Basti	South-east view ...	Bogavi	Do
21	Do ...	Do	North-east view ...	Do	Do
22	Do ...	Do	North view ...	Do	Do
23	Do ...	Lakshminarayana temple.	South-east view ...	Devalapura	Do
24	8½" × 6½" ...	Do	Lakshminarayana figure	Do	Do
25	6½" × 4½" ...	Tapasiraya temple	Venkatesa ...	Devarahalli	Do
26	Do ...	Basti	South-east view ...	Yeladahalli	Do
27-29	Do ...	Do	North-east view ...	Do	Do
30	Do ...	Kallesvara temple	Saptamatikas	Mudigere	Do
31	Do ...	Do	Kesava	Do	Do
32	Do ...	...	Mahishasuramardini	Arani	Do
33	Do ...	Channakesava temple	Channakesava	Dadaga	Do
34	Do ...	Yoganarasimha temple	Yoganarasimha	Do	Do
35	Do ...	Do	Pillar in Navaranga	Do	Do
36	Do ...	...	Sati stone	Halladahosalli.	Do
37-40	Do ...	Coins for 1939 Report	...	...	...
41	Do ...	Channakesava temple	Top of bronze tripod	Belur	Hassan
42	Do ...	Do	Side view of tripod	Do	Do
43	Do ...	Do	Front view of tripod	Do	Do
44-47	8½" × 6½" ...	Yoganarasimha temple	Lithic records	Santigrama	Do
48	6½" × 4½" ...	Shaji's tomb area	View	Hodigere	Shimoga
49	Do ...	Do	Do	Do	Do
50	Do ...	Do	View recopied from a photo.	Do	Do

APPENDIX A—*contd.*

Serial No.	Size	Description	View	Village	District
51	6½" × 4¾"	Excavation at Chandravalli.	Ex. 40 (a) Collapsed wall	Chandravalli	Chitaldrug
52	Do ...	Do ...	Do another view ...	Do	Do
53	Do ...	Do ...	Ex. 40 [40 (a) at the side] View from north-east.	Do	Do
54	Do ...	Do ...	Ex. 40. After removing the silt.	Do	Do
55	Do ...	Do ...	Ex. 40. After reaching gravel bed.	Do	Do
56	Do ...	Do ...	Ex. 40 (a) Late Satavahana pots.	Do	Do
57	Do ...	Do ...	Ex. 40 (a) View of walls from south-east with a portion of Ex. 40.	Do	Do
58	Do ...	Do ...	Ex. 40. (Old and new) View from north west.	Do	Do
59	Do ...	Do ...	Ex. 40. With the pot at the corner.	Do	Do
60	Do ...	Do ...	Ex. 40. Pot with the bowls.	Do	Do
61	Do ...	Do ...	Ex. 40. Pot ...	Do	Do
62	Do ...	Do ...	Ex. 40. and 40 (a) Room of brick walls with collapsed stone walls above.	Do	Do
63	Do ...	Do ...	Ex. 40 (a) Skeleton found	Do	Do
64	Do ...	Do ...	Ex. 37 (a) A pot found	Do	Do
65	Do ...	Do ...	Ex. 37 (a) View showing layers.	Do	Do
66	Do ...	Do ...	Ex. 41 View from north before excavation.	Do	Do
67	Do ...	Do ...	Ex. 41. View from south-east, after excavating 1st layer—with the brick wall.	Do	Do
68	Do ...	Do ...	Ex. 41. Bones in an ash pit.	Do	Do
69	Do ...	Do ...	Ex. 41. Gravel bed at north-west end.	Do	Do
70	Do ...	Do ...	Ex. 41. New find of a Roman coin.	Do	Do
71	Do ...	Do ...	Ex. 41. Collection of pottery discovered.	Do	Do
72	Do ...	Do ...	Ex. 41. Pottery and fragment of a figurine.	Do	Do
73	Do ...	Do ...	Ex. 41. Pottery ...	Do	Do
74	Do ...	Do ...	Ex. 41. Earthen pot ...	Do	Do
75	Do ...	Do ...	Do ...	Do	Do
76	Do ...	Do ...	Ex. 41. Pots of lowest levels.	Do	Do
77	Do ...	Do ...	Ex. 41. Pots in the lowest level.	Do	Do
78	Do ...	Do ...	Mayurasarma's dam with Isvara temple.	Do	Do

## APPENDIX A—contd.

Serial No	Size	Description	View	Village	District
79	6½ × 4¾	Excavation at Chandravalli.	Mayurasarma's inscription in front of Isvara temple.	Chandravalli	Chitaldrug
80	Do ...	Do ...	Waste weir of Mayurasarma's dam.	Do	Do
81	Do ...	Do ...	View before excavation, above central rocks.	Do	Do
82	Do ...	Do ...	View before excavation of a dolmen near the boulder.	Do	Do
83	12" × 10"	Do ...	View of cup shaped valley	Do	Do
84	Do ...	Do ...	Mayurasarma's inscription	Do	Do
85	8½" × 6½"	Do ...	View of Mayurasarma's dam area.	Do	Do
86	Do ...	Do ...	Do	Do	Do
87-89	Do ...	Do ...	Excavation 40-40 (a) showing brick walls.	Do	Do
90-91	Do ...	Do ...	View of cup-shaped valley of Huligondi.	Do	Do
92	Do ...	Do ...	Mayurasarma's inscription.	Do	Do
93	8½" × 6½"	Excavation at Brahmagiri.	(Isila) No. 15 ...	Brahmagiri	Chitaldrug
94	Do ...	Do ...	No. 8—cromlech	Do ...	Do
95	Do ...	Do ...	No. 15 ...	Do ...	Do
96	Do ...	Do ...	No. 11—at its deepest level.	Do ...	Do
97	Do ...	Do ...	No. 8—interior of cromlech.	Do ...	Do
98	Do ...	Do ...	No 13 ...	Do ...	Do
99	Do ...	Do ...	Stone circle near Tayimuddamma's temple.	Do ...	Do
100	6½" × 4¾"	Do ...	Ex. 15 before excavation	Do ...	Do
101	Do ...	Do ...	Ex. 15 pot found	Do ...	Do
102	Do ...	Do ...	An inscription piece	Do ...	Do
103	Do ...	Do ...	No. 15 with the pot found	Do ...	Do
104	Do ...	Do ...	No. 14 before excavation	Do ...	Do
105	Do ...	Do ...	No. 14 after excavation	Do ...	Do
106	Do ...	Do ...	View showing the pathway up from Haneya.	Do ...	Do
107	Do ...	Do ...	Navaranga pillar in Akkatangi temple.	Do ...	Do
108	Do ...	Do ...	Carvings on the boulder opposite to Yedegundu.	Do ...	Do
109	Do ...	Do ...	Pottery found in a cave of Brahmagiri hill (No. 17).	Do ...	Do
110	Do ...	Do ...	Inscription on Yedegundu	Do ...	Do
111	Do ...	Do ...	Paintings on a rock in cave with the full view of cave.	Do ...	Do
112	Do ...	Do ...	Natural caves behind Asoka inscription.	Do ...	Do

APPENDIX A—*contd.*

Serial No.	Size	Description	View	Village	District
113	6½" × 4½" ...	Excavation at Brahmagiri.	North-west view of natural caves behind Asoka inscription.	Brahmagiri	Chitaldrug
114	Do ...	Do ...	View of cromlechs ...	Do ...	Do
115	Do ...	Do ...	View of Brahmagiri and inscription from Yedegundu.	Do ...	Do
116	Do ...	Do ...	Paintings on a rock in a cave.	Do ...	Do
117	Do ...	Do ...	The old fort wall near excavation No. 12.	Do ...	Do
118	Do ...	Do ...	Inscription on Yedegundu	Do ...	Do
119	Do ...	Do ...	Asoka inscription on Yemmetammanagundu with the rock overhanging.	Do ...	Do
120	Do ...	...	Nagaragundu with inscription on Jatinga Ramesvara hill.	Jatinga Ramesvara hill.	Do
121	Do ...	..	View of north fort gate on hill.	Do ...	Do
122	Do ...	...	View of Balegararagundu inscription with the pavilion on Jatinga Ramesvara hill.	Do ...	Do
123	Do ...	...	View from north of Jatinga Ramesvara hill.	Do ...	Do
124	Do ...	...	View of Brahmagiri from Jatinga Ramesvara hill.	Do ...	Do
125	Do ...	Excavation at Brahmagiri.	View of Asoka inscription on Yemmetammanagundu.	Brahmagiri	Do
126	Do ...	Do ...	View of Jatinga Ramesvara hill.	Do ...	Do
127	Do ...	Do ...	Brahmagiri (Isila) No. 8 — a cromlech.	Do ...	Do
128	Do ...	Do ...	Brahmagiri (Isila) No. 7 — Before excavation showing two rounds of boulders.	Do ...	Do
129	Do ...	Do ...	Do ...	Do ...	Do
130	Do ...	Do ...	No. 8 — a cromlech ...	Do ...	Do
131	Do ...	Do ...	Do do ...	Do ...	Do
132	Do ...	Do ...	Do do before excavation.	Do ...	Do
133	Do ...	Do ...	No. 9 — before excavation.	Do ...	Do
134	Do ...	Do ...	No. 7 — after excavation	Do ...	Do
135	Do ...	Do ...	No. 9 — interior of cromlech.	Do ...	Do
136	Do ...	Do ...	No. 13 — above hill, showing brick courses.	Do ...	Do

APPENDIX A—*concl'd.*

Serial No.	Size	Description	View	Village	District
137	6½" × 4¾" ...	Excavation at Brahmagiri.	No. 12 -- (old excavations) photo after clearance.	Brahmagiri	Chitaldrug
138	Do ...	Do ...	No. 11 -- photo of wall and flooring.	Do ...	Do
139	Do ...	Do ...	No. 11 -- before excavation.	Do ...	Do
140	Do ...	Do ...	No. 13 -- showing the curved wall.	Do ...	Do
141	Do ...	Do ...	No. 13 -- before excavation with a portion of a brick wall appearing.	Do ...	Do
142	Do ...	Do ...	No. 11 -- unhewn stones	Do ...	Do
143-50	8½" × 6½" ...	Excavation finds from the Archaeological Survey of India.	...	...	...
151	6½" × 4¾" ...	Do ...	...	...	...

## APPENDIX B.

List of Drawings prepared during the year 1939-40.

1. Lakshminarasimha temple, Vighnasante — Ground Plan.
2. Mallesvara temple, Aghalaya — Do
3. Kesava temple, Anekere — Do
4. Basti, Bogavi — Do
5. Mallesvara temple, Machalaghatta — Do
6. Basti, Yeladahalli — Do

## APPENDIX C.

List of Books acquired for the Library of the Office of the Director of Archæological Researches in Mysore, during the year 1939-40.

Sl. No.	Title of the book	Remarks
1-2	Mysore Archæological Report for 1937 (2 copies) ...	.....
3	South Indian Inscriptions (Texts), Vol. IX—Part I, Kannada inscriptions from the Madras Presidency.	Received from the Government Epigraphist, Madras.
4	Memoirs of the Archaeological Survey of India, No. 60, Kausambi in Ancient Literature.	The Manager of Publications, New Delhi.
5	A supplement to Vol. III of the catalogue of coins in the Indian Museum, Calcutta. The Mughal Emperors of India by Shamsuddin Ahmad, M.A., Assistant Curator, Archæological Section, Indian Museum, Calcutta, 1939.	Received from the Manager of Publications, Delhi.
6	University of Washington Publications in Anthropology, Vol. 7, No. 2, May 1938—Lower Chinook Ethnographic notes by Verne F. Ray, 1938.	Exchange—from the University of Washington Library, Seattle, Washington, U.S.A.
7	University of Washington Publications in Anthropology, Vol. 7, No. 3, February 1939. Tsimshian Clan and Society by Viola E. Garfield, 1939.	.....
8	Administration Report of the Travancore Archæological Department for the year 1113 M. E. (1937-38).	Received from the Director of Archæology, Trivandrum.
9	A supplement to Vol. II of the catalogue of coins in the Indian Museum, Calcutta (the Sultans of Delhi and their contemporaries) by Shamsuddin Ahmad, M.A., Asst. Curator, Archæological Section, Indian Museum, Calcutta, 1939.	Received from the Manager of Publications, Delhi.
10	Catalogue of Sri Mulam Chitrasala, Trichur, compiled by Sri P. Anujan Achan.	Received from the Archæological Dept. Trichur, Cochin.
11	Epigraphia Indica, Vol. XXIV, Part V, January, 1938.	Received from the Manager of Publications, Delhi.
12	Constitutional Reform in Mysore being the Report of the Committee on Constitutional Reform 1939	Received from the Secretariat, Bangalore.
13	Archæological Survey of Ceylon—Epigraphia Zeylanica, Vol. IV, Part 5, 1939.	The Archæological Commissioner for Ceylon, Colombo.
14	The Munro System of British Statesmanship in India by Dr. K. N. Venkatasubbasastri, M.A., Ph.D., Mysore.	Received from the Registrar, University of Mysore, Mysore.
15	University of Mysore, Question Papers 1939 ...	Do
16	Annual Report of the Archæological Department, Baroda State, for the year ending 31st July, 1938.	Do
17	Sri Venkatachala Mahatmyam, Telugu script ...	Received in exchange for the Publications of this Department from Sri Venkatesvara Oriental Institute, Tirupati.
18	Do in Nagari (loose sheets) ...	
19	Do in Hindi Vol. I ...	
20	Do in Hindi Vol. II ...	
21	Mareechi Samhita ...	
22	Sri Venkatesvara Stuti ...	



APPENDIX C--*contd.*

Sl. No.	Title of the book	Remarks
23	Epigraphical Report ...	Received in exchange for the Publications of this Department from Sri Venkatesvara Oriental Institute, Tirupati.
24	Tirumalai---Tirupati Devasthanams Inscriptions Vol. 1.	
25	Do Vol. 2.	
26	Do Vol. 3.	
27	Do Vol. 4.	
28	Do Vol. 5.	
29	Suprabhatham (Telugu Script) ...	
30	Do (Sanskrit) ...	
31	Ithihasamala (Sanskrit) with a foreword in English	
32	Talapakam series (Telugu) Vol. 1	
33	Do Vol. 2	Do
34	Do Vol. 3	
35	Ashtamahishi Kalyanam (Telugu)	Received from the Registrar, Mysore University.
36	'Jiva Vignana' by B. Venkatanaranappa, M.A.	
37	Epigraphia Indica, Vol. XXIV, Part VI, April, 1938.	Received from the Manager of Publications, New Delhi.
38	The Monuments of Sanchi by Sir John Marshall, Vol. I.	The Govt. of India Press, Calcutta.
39	The Monuments of Sanchi by Sir John Marshall, Vol. II.	
40	The Monuments of Sanchi by Sir John Marshall, Vol. III.	
41	Memoirs of the Archaeological Survey of India, No. 59, Punchmarked coins from Taxila by Mr. E. A. C. Walsh, C.S.I., M.A. (Retd. I.C.S.), 1929.	The Manager of Publications, New-Delhi.
42	Beautiful Baroda ...	Received from the Registrar, University of Mysore, Mysore.
43	Annual Report on South Indian Epigraphy for the year ending 31st March 1936.	The Manager of Publications, Delhi.
44	Epigraphia Indica, Vol. XXV, Part I, January, 1939.	Do
45	Kavyavalokanam by Nagavarma, Kannada (Revised edition).	Presented by the Curator, Oriental Library, Mysore.
46	The Advaitasiddhi with the Guruchandrika, Vol. III (Sanskrit series) No. 80.	Do
47	University of Washington Publications in the Social Sciences, Vol. 8, No. 4, pp. 169-298, May, 1939, Street Index to the census tracts of Seattle by Norman S. Hayner and June V. Strother.	Publications received in exchange from the University of Washington Library, Seattle, Washington, U.S.A.
48	University of Washington Publications in Anthropology, Vol. 8, No. 1, pp. 1-126, April, 1939 "Coos Narrative and Ethnologic Texts" by Melville Jacobs.	
49	History of Spanish conquest of Yucatan and of the Itzas by P.A. Means, 1917.	Publications received in exchange from the Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Mass., U.S.A.
50	Indian village site and cemetery near Madisonville Ohio, by E. A. Hooton, 1920.	
51	Basket-Maker Caves of North-Eastern Arizona by Samuel James Guernsey and A. V. Kidder 1921.	

APPENDIX C—*contd.*

Sl. No.	Title of the book	Remarks
52	The Turner group of Earth-Works Hamilton County, Ohio by Charles C. Willoughby, 1922.	Publications received in exchange from the Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge Mass, U.S.A.
53	A Maya grammar with Bibliography and Appraisalment of the Works noted by Alfred M. Tozzer, 1921.	
54	Indian Tribes of Eastern Peru by William Curtis Farabee, 1922.	
55	Indian burial place at Winthrop. Massachusetts by Charles C. Willoughby, 1924.	
56	Official Reports on the towns of Tequizislan, Tepechpan, Acolman and San Juan Teotihuacan, etc., edited by Zelia Nuttall, 1926.	
57	An Anthropometric Study of Hawaiians of pure and mixed blood by Leslie Dunn, 1928.	Do
58	Azilian skeletal Remains from Montardit (Ariege) France by R.O. Sawtell, 1931.	Do
59	The Evolution of the Human Pelvis in relation to the mechanics of the erect posture by Edward Reynolds, 1931.	Do
60	Explorations in North-Eastern Arizona by Samuel Jones, Guernsey, 1931.	Do
61	Notes on the Archaeology of the Kaibito and Rainbow plateaus in Arizona by Noel Morss, 1931.	Do
62	The Ancient Culture of the Fremont River in Utah by Noel Morss, 1931.	Do
63	Maya-Spanish Crosses in Yucatan by G. D. Williams 1931.	Do
64	The Phonetic Value of Certain Characters in Maya Writing by B. L. Whorf, 1933.	Do
65	The Racial Characteristics of Syrians and Armenians by Carl C. Seltzer, 1936.	Do
66	The Stallings Island Mound Columbia County, Georgia, by W. H. Clafin, 1931.	Do
67	The Barama River caribs of British Guiana by John Gillin, 1936.	Do
68	The Swarts Ruin, A Typical Mimbres Site in South-western New-Mexico, by H. S. and C. B. Cosgrove, 1932.	Do
69	Anthropometry of the Natives of Arnhem Land and the Australian Race Problem, by W. W. Howells, 1937.	D
70	Archaeological Remains and Excavations at Sambhar during 1936-37 and 37-38 A. D., by Rai Bahadur Daya Ram Sahni, C.I.E.	Presented by the Government of Archaeology, Jaipur.
71	Epigraphia Indica, Vol. XXIV, Part VII, July 1938	The Manager of Publications, New Delhi.
72	Memoirs of the Archaeological Survey of India, No. 62—A hoard of silver punch-marked coins from Purnea, by P. N. Bhattacharyya.	
73	An Account of the Districts of Bhagalpur in 1810-11, by Francis Buchanan.	Presented by the Bihar and Orissa Research Society, Patna.
74	Further Excavations in Mohenjodaro, by Mackay, Vol. I, Text, 1938.	Purchased from Messrs. Krishna & Co., Booksellers, Mysore.
75	Further Excavations in Mohenjodaro, by Mackay, Vol. II, Plates, 1939.	Do

## APPENDIX C—concl'd.

Sl. No.	Title of the book	Remarks
76	Prehistoric Civilisation of Indus Valley (Sir William Meyer Lectures, 1935), by Rao Bahadur K. N. Dikshit, 1939.	Purchased from Messrs. Krishna & Co., Booksellers, Mysore.
77	Pre-Mussalman India, by V. Rangacharya, Vol. II, Vedic India, Part I, the Aryan Expansion over India, 1937.	Do
78	The Successors of the Śatavahanas in lower Deccan, by Dineschandra Sirkar, 1939.	Do
79	The Rashtrakutas and Their Times, by Dr. A. S. Altekar, 1934.	Do
80	Administration and Social Life under the Pallavas, by (Miss) Dr. C. Minakshi, 1938.	Do
81	The Colas, by K. A. Nilakanta Sastri, Vol. I, 1935.	Do
82	Do Vol. II, Part I, 1937	Do
83	The Colas, by Prof. K. A. Nilakanta Sastry, Vol. II, Part—II, 1937.	Do
84	Ancient Times—a History of the Early World, by Breasted, 2nd Edition.	Do
85	Epigraphia Indica, Vol. XXV, Part II, April 1939	The Manager of Publications, New-Delhi.

## APPENDIX D.

## Statement of Expenditure for the year 1939-40.

Salaries :—				Rs.	a.	p.	Rs.	a.	p.	
Director's Allowance (Rs. 50 per month)	...	...	...	...	600	0	0			
Assistant to the Director (300-25-350)	...	...	...	...	4,200	0	0			
Architectural Assistant (200-20-300 <i>half</i> )	...	...	...	...	648	6	0			
Establishment	...	...	...	...	5,876	10	0			
Watchman for excavation area	...	...	...	...	60	0	0			
								11,385	0	0
Travelling Allowance	...	...	...	...	...	...	...	712	0	0
Office Expenses :—										
I. Contingencies	...	...	...	...	596	0	0			
II. Museum	...	...	...	...	193	0	0			
III. Printing charges	...	...	...	...	1,871	0	0			
IV. Clothing to menials	...	...	...	...	48	6	0			
V. Furniture	...	...	...	...	180	0	0			
VI. Photographs for sale	...	...	...	...	204	0	0			
								3,092	6	0
Library	...	...	...	...	...	...	...	163	0	0
Excavation	...	...	...	...	...	...	...	1,226	1	0
Receipts remitted to the Treasury :—										
Sale proceeds of publications	...	...	...	...	210	15	0			
Do photographs	...	...	...	...	149	8	0			
								360	7	0
Grand Total				...				16,938	14	0

## E R R A T A

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<i>Page</i> 8	<i>line</i> 9	<i>read</i>	Dēvarāya I or II	<i>for</i>	Harihara I
„ „	„ 25	„	Durgadahalli	„	Duggasandra
„ 10	„ 29	„	are	„	is
„ 20	„ 18	„	Dēvājammanṇi	„	Devammaṇṇi
„ 28	„ 32	„	hands	„	hand
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„ 34	„ 1	<i>read</i>	Vāyu	„	Vāyavya
„ „	„ 3	„	Isāna	„	Isānya
„ 35	„ 17	„	Chāmundesvari	„	Chamundesvari
„ 45	„ 25	„	About	„	Abou
„ 51	„ 15	„	Travellers'	„	Travellers
„ 57	„ 29	„	15th	„	14th
„ „	„ 32	„	Dēvarāya I or II	„	Harihara
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